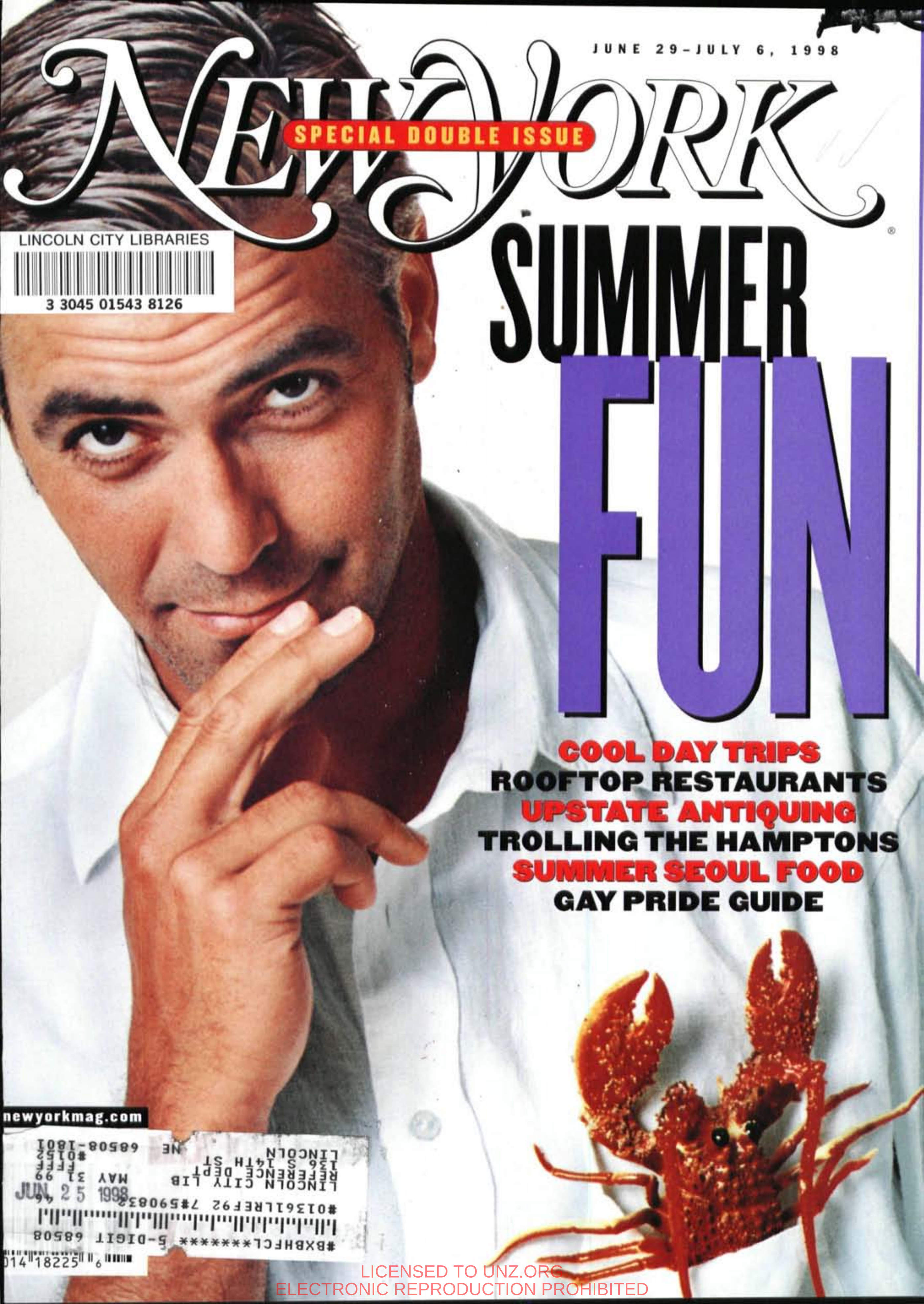
JUNE 29–JULY 6, 1998

NEW YORK

SPECIAL DOUBLE ISSUE



SUMMER FUN

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Our tribute to our nation's 222nd birthday boasts its very own soundtrack! While the fireworks thunder overhead, a computer-synchronized musical score will be stereo simulcast on Big 105 FM. Be sure to bring your boom box to experience the full effect of this audio/visual extravaganza!

Everybody should have one 4th this much fun!

If you can't be there in person to witness this most magical evening, you can catch the action at 9P.M. on WB11/WPIX-TV in the tri-state area (nationally syndicated by Tribune Entertainment). You'll be treated to narration by stars such as Shelley Long and The WB's Stephen Collins, plus performances from Broadway's hit musical Smokey Joe's Café and the upcoming new Broadway musical Footloose.

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In Manhattan: The FDR Driv will be closed to traffic at 7P.M. from Houston to 63rd Street. There will be pedestrian access for viewing at 23rd, 38th and 41st Streets only. In Brookly or Queens: Camp out anywhere there's a view of the East River between Manhattan's 23rd and 42n Streets. The use of public transportation is strongly advised. Be sure to buy a MetroCard™ or round-trip fare in advance.

For the best route, call the MTA Transit Hotline: (718)330-1234 from 6A.M. to 9P.M.

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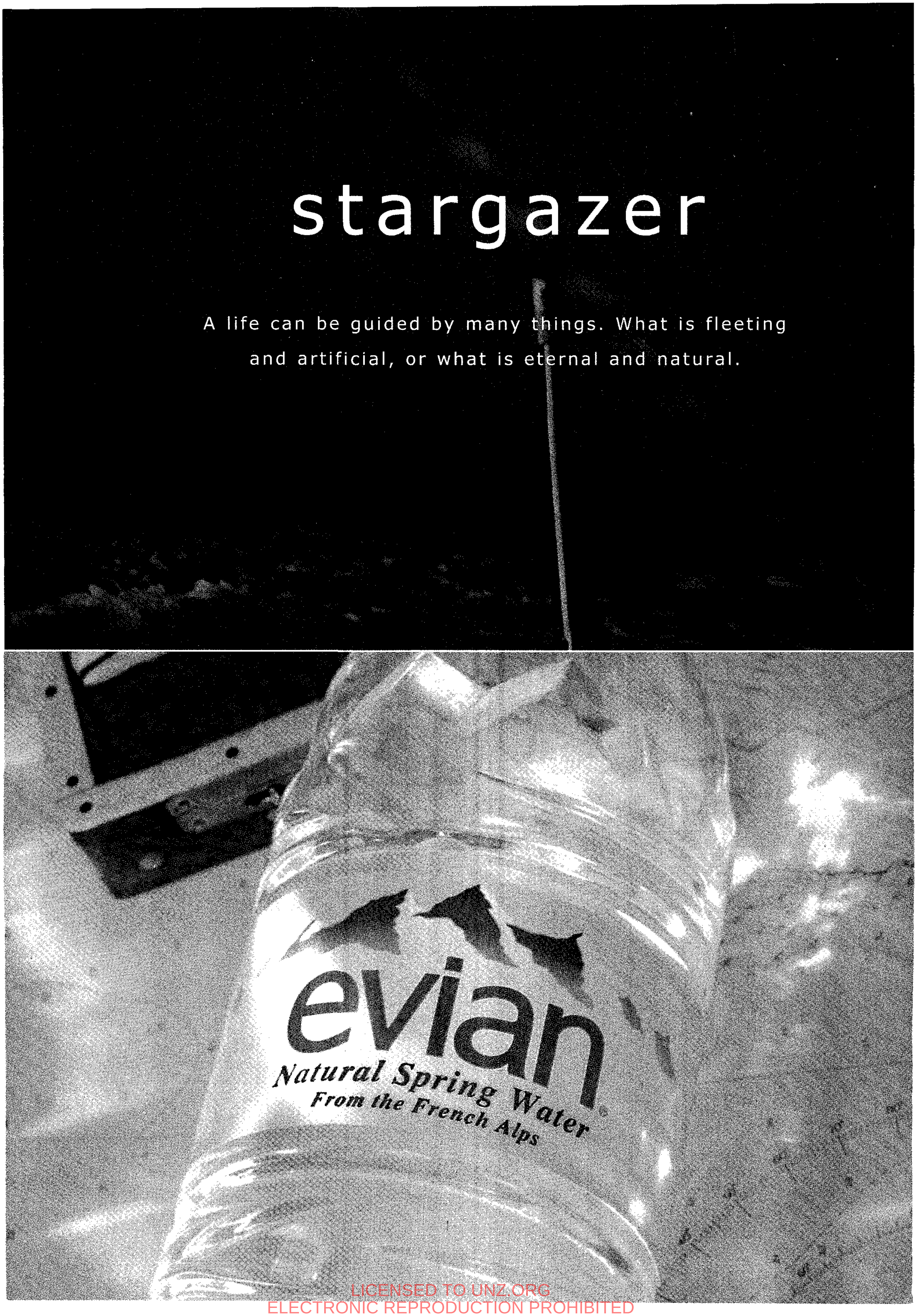
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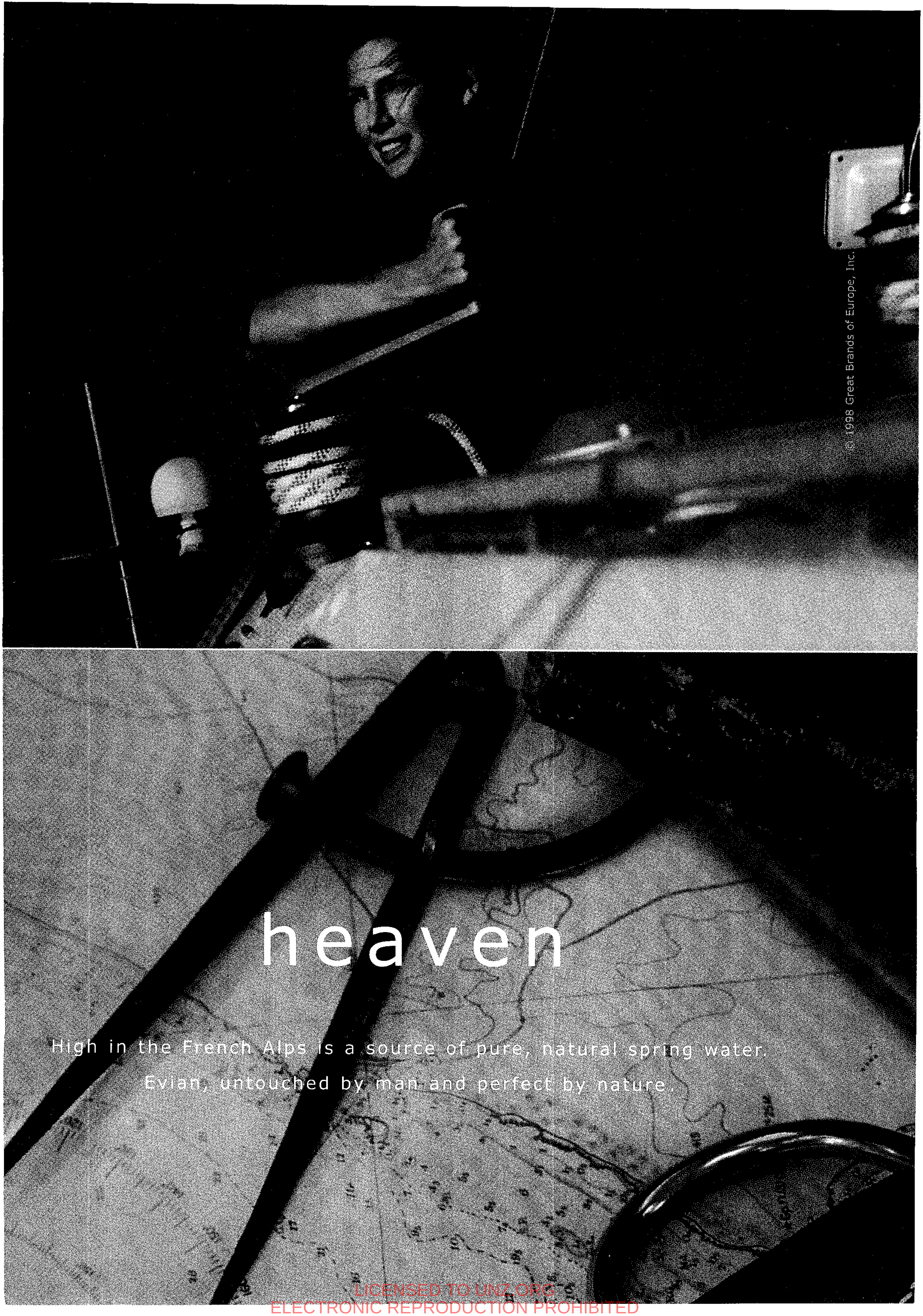
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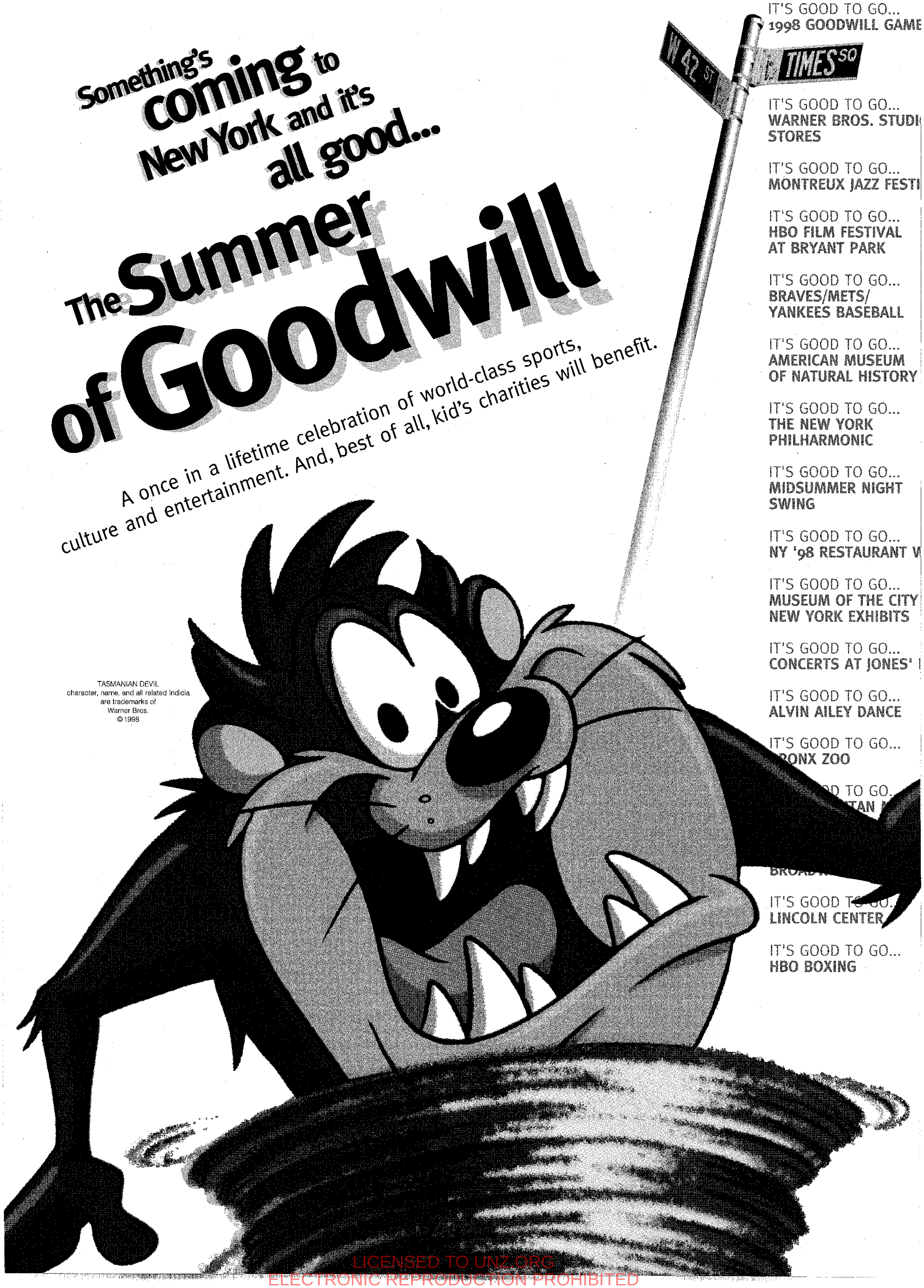

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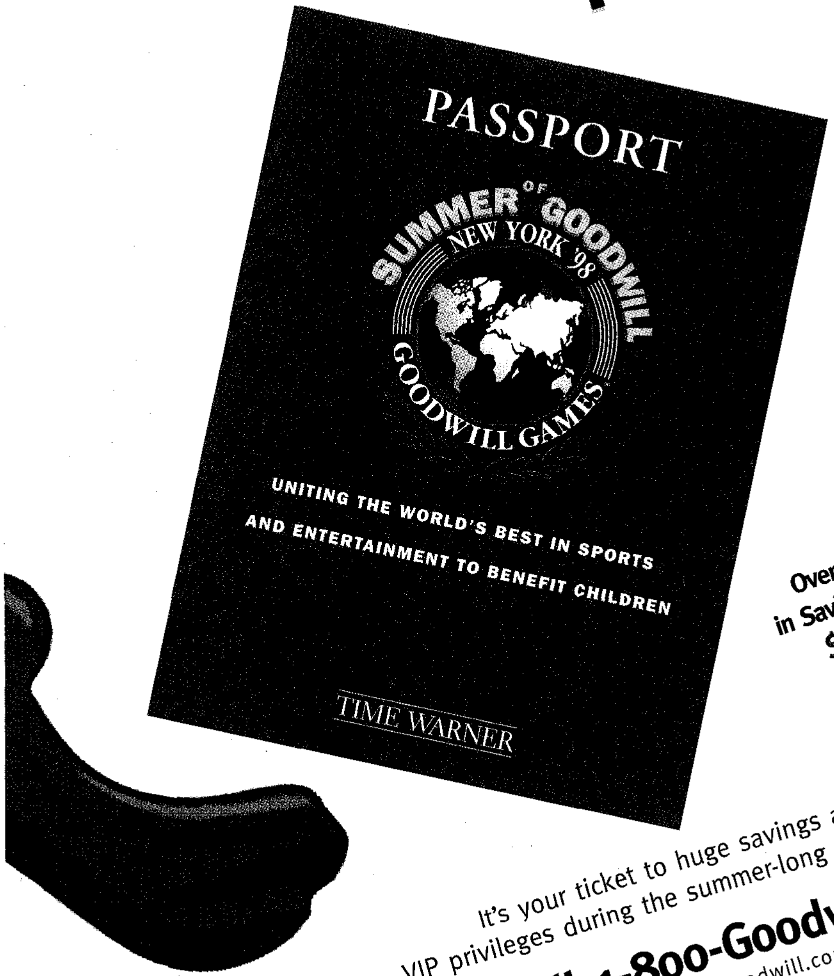
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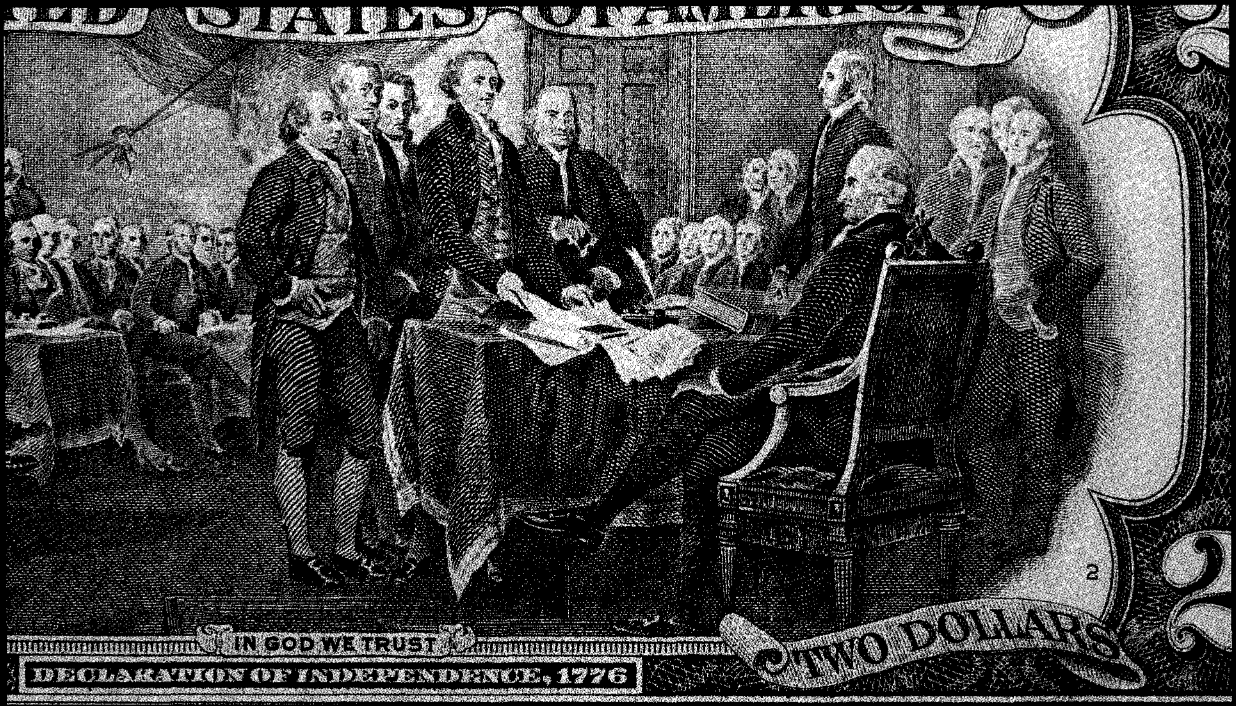

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Summer Fun

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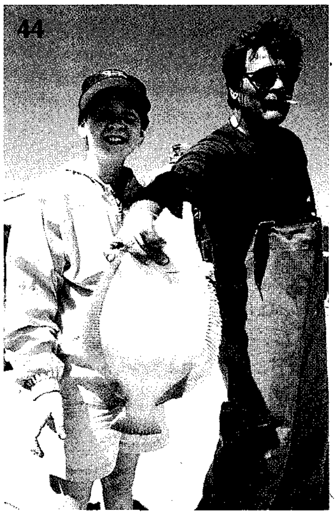

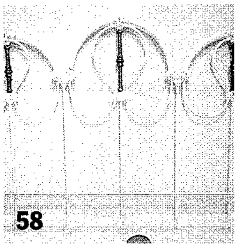

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JUNE 29–JULY 6, 1998—VOL. 31, NO. 25. Periodicals postage paid at New York, New York, and additional mailing offices. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July and the last two weeks of December) by PRIMEDIA Magazine Corporation, 444 Madison Avenue, New York, New York 10022-6999. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to *New York*, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. **For subscription assistance, write Joseph Oliver, *New York* Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.** Printed in the U.S.A.

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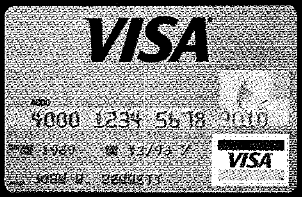

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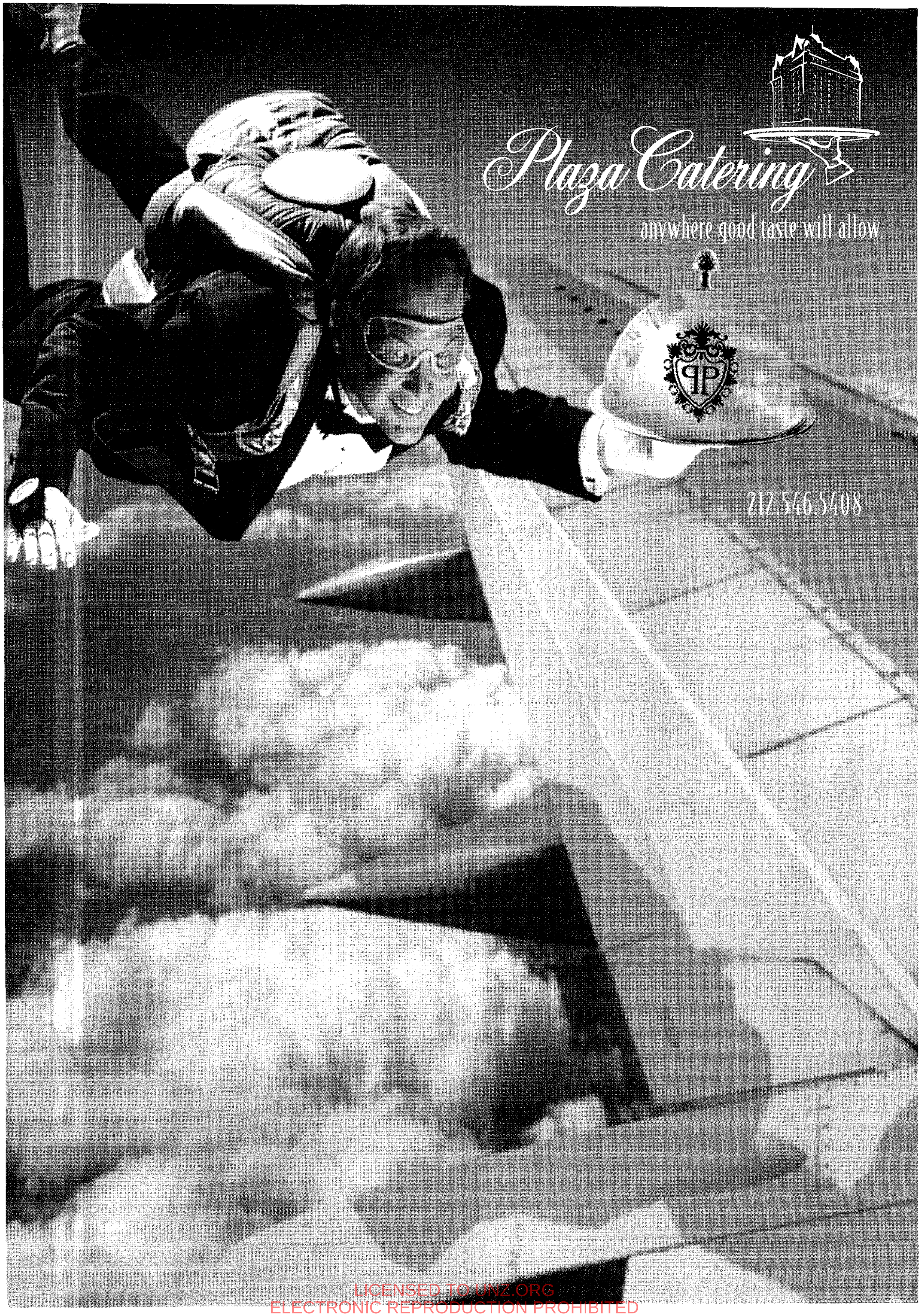
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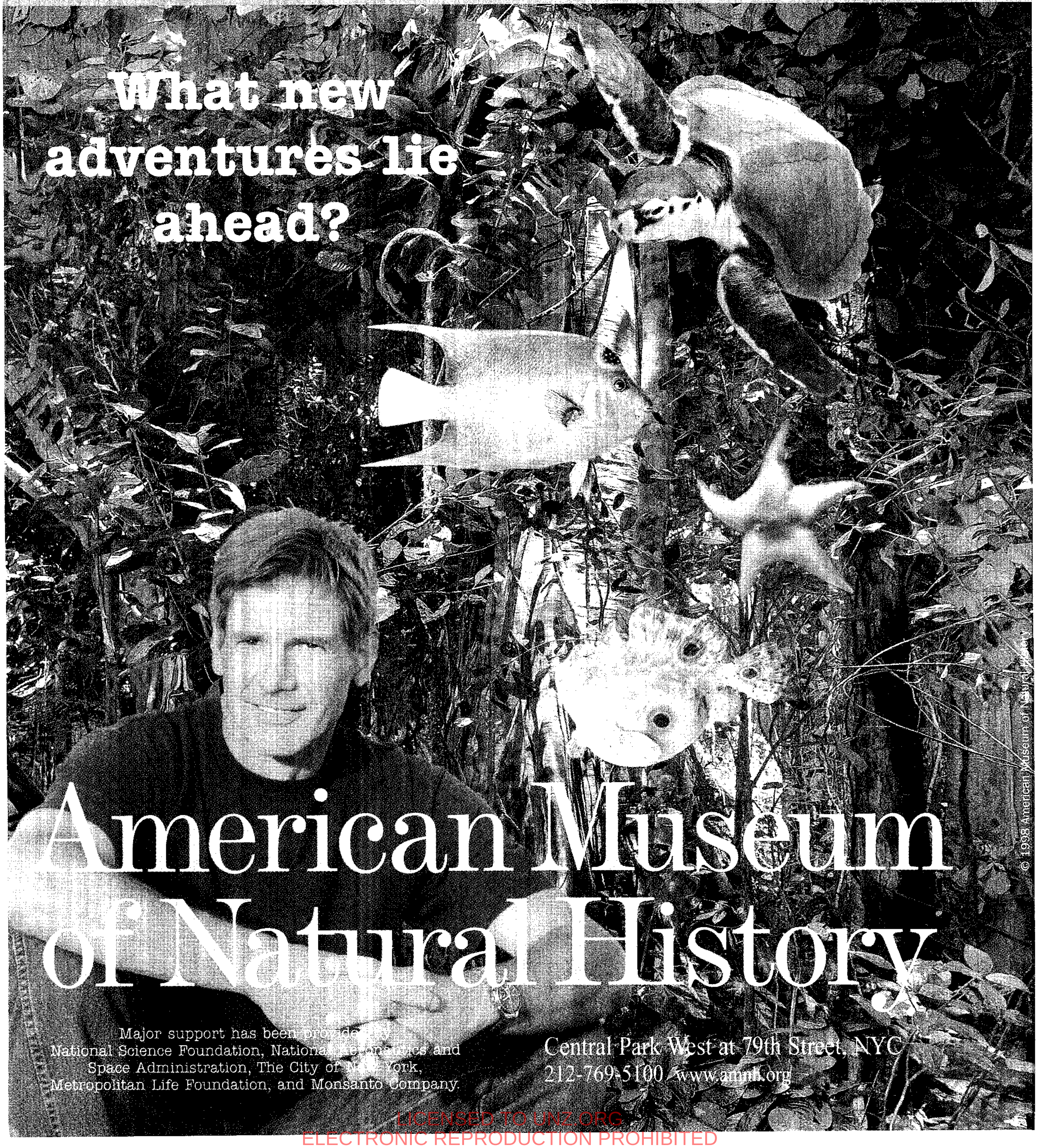

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Patients' Picks

Issues with the 'Best Doctors'; Jim Carrey, dull?; censoring 'Corpus Christi' might be only the beginning.

YOUR SURVEY OF THE BEST DOCTORS relies, regrettably, strictly on peer assessment [June 8]. The medical profession—like the police, the military, and the priesthood—is notorious for its insider see-no-evil attitude. You might have asked a few patients, like me, about the doctors on your lists. One of them was my personal physician, to whom I turned in the fall of 1996 when I fell seriously ill with sudden tinnitus, headaches, extreme fatigue, and panic attacks. Not only did she fail to diagnose my Lyme disease, she failed even to consider it as a possibility. Worst, at my sickest moment, when I could barely roll over in bed, she told me, "At this point, I can only recommend that you seek psychiatric counseling." Arrogant doctors like this are dangerous. Only by polling patients as well as members of the self-congratulatory medical fraternity can you really find out who the best doctors are.

Laurie Fendrich
MANHATTAN

BEST-DOCTORS LISTS CAN ONLY HARM THE doctor-patient relationship when a patient foolishly checks to see whether his doctor is on "the list." I personally have had patients cancel scheduled surgery because I was not on the list. Physicians cannot be rated like restaurants. While most patients understand this fact, others are caused considerable anxiety by such articles, despite the disclaimer that there are many fine physicians omitted from the list.

Name Withheld
MANHATTAN

WHILE I WAS PLEASED TO SEE BOTH MY GYnecologist (Dr. Sheldon Cherry) and my son's pediatrician (Dr. Sol Zimmerman) on the list, it is important to remember that not making the list doesn't imply a doctor is not good or even great. This is a moot point for most of us anyway, since we have to use whichever doctor accepts the health coverage chosen for us by our employers. Aetna/US Healthcare—the thorn in the side of my family's health care—was woefully, but not surprisingly, underrepresented. Ah, choice.

Jamie Allen Black
MANHATTAN

BRAVO TO CASTLE CONNOLLY FOR A REFerence to medical care in New York City. It is a worthwhile guide for consumers who wish to be better informed about their medical care. Often a doctor is chosen with less research than a VCR.

Now, will someone please tell me how to find the best dentist?

Mary Ramniceanu
MANHATTAN

Lord Jim

JIM CARREY, THAT POOR DEAR. AFTER reading Chris Smith's deftly executed piece on Carrey's scripted transition to "serious actor" ["Jim Carrey Aces One," June 1], I was left with the desire that the writers of celebrity profiles be required to prune their subjects' infuriating whining. Here's a guy who once banked $20 million for an amazingly horrid picture and now sees fit to gripe about the way his fame—via what most of us call professional success—has ruined his solitude. Please. To Smith's central question, "What's Jim Carrey really like?," the answer is clear: a bitchy bore.

Justin Bachman
FORT WORTH, TEX.

WHAT A WASTE OF SPACE AND A COVER ON Jim Carrey. He needs to get a life before you could do the story of his life. As to the speculation that he could be nominated for an Oscar for *The Truman Show*—now, that is a good laugh! I hope there has to be some shred of talent for that to occur, but I guess crazier things have happened.

Jerry McKinney
CONROE, TEX.

Uncensored

THE MANHATTAN THEATER CLUB HAS WISEly reversed its decision to cancel Terrence McNally's new play, *Corpus Christi* ["Gotham: Passion Play," by Jeremy Ge-

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to NYLetters@aol.com. Please include a daytime phone number.*

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June 28 7 PM
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Brooklyn
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9235 4th Ave.
Brooklyn
718-238-6566

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Canoe Place Inn (CPI)
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rard, June 8]. But New Yorkers shoul
see this incident as a cautionary tale
When the theater first announced th
cancellation, it said it wasn't censorin
the play, just responding reasonably t
violent threats. This explanation assumes that stifling free expression onl
counts as censorship if the censors as
nicely. To the contrary, classic censorship is often accompanied by implied o
explicit threats. If we give the censors
small victory—just one play, just on
painting—they don't go away. They jus
grow stronger. There's only one true defense against censorship. People of principle have to be willing to stare dow
their fears and stand together.

Carole Shields, Presiden
Barbara Handman, Vice-Presiden
and Director, New York Area Offic
People for the American Wa
MANHATTA

JEREMY GERARD WRITES THAT AFTER W
said that we would "wage a war" agains
anyone who put on the play, the Manhattan Theater Club was hit wit
threats. Wrong. We said that *after* th
nuts had called the theater, so w
couldn't possibly have influenced anyone. Gerard also says that the arts
crowd shouldn't be "pushed around b
the bigots." But the real bigots are thos
cowards who hide behind the cover o
art while bashing Catholics. Tras
doesn't become something other tha
trash simply because some critic slap
the label "art" on it, unless you want t
settle for the appellation "trashy art."

William A. Donohu
President, Catholic League fo
Religious and Civil Right
MANHATTA

Jeremy Gerard responds: William Donohue is too modest: His attacks on *Corpus Christi* were published in the firs
reports on the play's subject.

IF IN *CORPUS CHRISTI* TERRENCE MCNALL
insinuates that Jesus has sex with hi
apostles, he defames the very heart
Christianity. Am I a bigot to prote
this abomination? If Norman Lea
fears the religious right, I dread the i
religious left. It's cool now for our d
gooders to condemn the health ha
ards of cigarettes and toxic foods, bu
poisons to the soul and mind are co
sidered freedom of speech.

Elizabeth Sere
MANHATTA

EZ-Pass

AM I READING CORRECTLY? COULD IT BE
In "Strike Two," about Bhairavi Des

nd her cabbie coalition, the possibiliy of another taxi strike is dangled, xotically, before your readers “Gotham,” by Sarah Bernard, June 1]. Next time,” a cabbie is quoted, “next ime it will be one week.” The last taxitrike day was the most pleasant I’ve pent in the city since I can’t remember hen. To imagine a week without axis: no horns blaring, no screeching ires and brakes, no traffic tie-ups, and eplete with the luxury of crossing at he corner without a taxi bumper inchs from your legs—to imagine this is lmost too much to comprehend. If Is. Bernard has another conversation ith Ms. Desai, I hope she will ask her, n behalf of all us suffering New Yorkrs, please to call such a weeklong trike every week.

Frank E. Berglas
MANHATTAN

Unkindest Cut

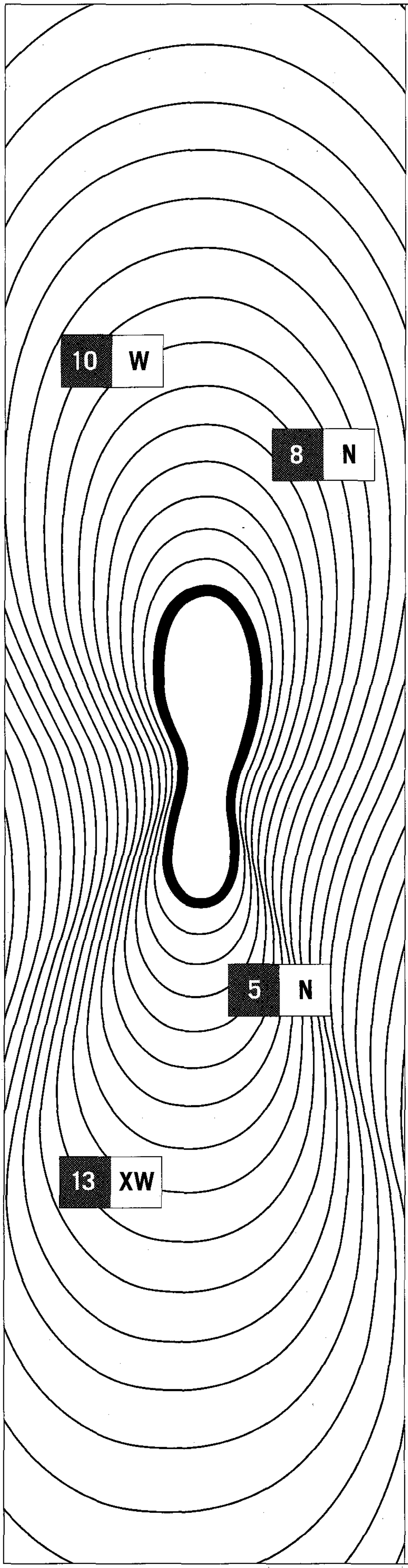
ORDERED FLOWERS FROM DAVID rowne, recommended in the May 4 Best of New York” issue a few weeks go, and sent them to an important hilanthropist of the university to hank him for his support. When I reeived my credit-card statement, there vas a small discrepancy in the billing nd I called the florist to inquire about t. Mr. Browne answered the phone nd began a vitriolic tirade, accusing e of trying to steal from him and hen calling me a stupid ignoramus, a ---ing bitch, and a f---ing witch. When e hung up on me I tried to call back nd apologize for upsetting him, and e threatened to call the police and file harassment charge against me! So rder at your own risk. The flowers ay be beautiful, but they are not vorth the abuse.

Professor M. Bloom
Columbia University
MANHATTAN

More Talk

AM WRITING TO TELL YOU ABOUT ANther live-talk radio show dedicated o women’s health issues, “Women or Women,” which has been on VEVD 1050 AM since August 1997 “Gotham: OB/GYN-FM,” by Stanley lieses, May 4]. Our program has overed everything from breast caner and domestic violence to lighter ocial issues like relationships and ating. Tune in Sunday at 6 P.M. and isten for yourself.

Sally Lyons-Ragin
Producer, “Women for Women”
MANHATTAN



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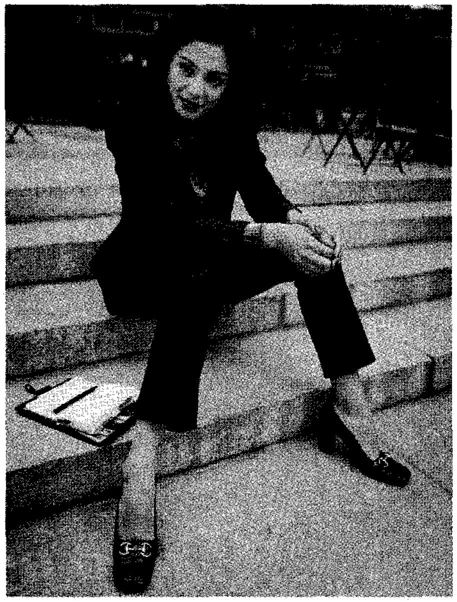

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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

FERRARO HITS A GLASS CEILING

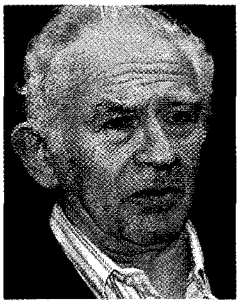
Ferraro: Heal thyself

Is **Geraldine Ferraro** living in a very well-insured glass house? She recently attacked Senator **Alfonse D'Amato** for serving "the interests of the insurance companies" with—oddly enough—his bill to ban "drive-through" mastectomies. The proposal hardly marks D'Amato as an insurance ally; but Ferraro argues that D'Amato proposed it to block rival legislation that would have been even tougher on insurance companies. She held a press conference and reported that D'Amato's campaign had collected $210,000 from the industry since 1993. But Ferraro didn't mention that the largest nonprofit insurer in New York State, Group Health Incorporated (GHI), paid her old law firm $279,442 to lobby Congress for a special tax break. In 1993, Ferraro told *The American Lawyer* that her lobbying for Group Health consisted of "providing my former colleagues in the House with a new source of information" and "helping a client have an input into legislation." But her campaign manager, **David Eichenbaum,** insists that Ferraro "was not a lobbyist" for the law firm, from which she resigned when they took on Libya as a client. "Gerry doesn't take stands on issues based on the position of former clients, and—unlike Al D'Amato—she is fighting for the passage of a patient bill of rights," he insists. Says a spokeswoman for D'Amato: "Al D'Amato was the first to sponsor one of the most comprehensive HMO-reform bills, and is championing the most important breast-cancer legislation in congress today."

MOVERS AND SHAKERS AT ABC

People who work at ABC's corporate offices on West 66th Street should get in touch with Realtors in Los Angeles. Five huge cranes are already in place on the Disney lot in Burbank—right next to the feature-animation department (the building shaped like the Sorcerer's Apprentice's hat from *Fantasia*). The cranes are evidence of the ten-story office tower designed by the late prize-winning Italian architect Aldo Rossi that in some two and a half or three years will be ABC's new home base, according to a Hollywood insider. "ABC will become an on-the-lot subsidiary of Disney," the source says, adding that the network will be structured along the lines of NBC, which is run out of Los Angeles (except for some divisions, like advertising and news). The new building will have ABC's logo on top and will be the tallest structure on the Disney lot, a distinction now held by the six-story building that houses **Michael Eisner's** offices. A Disney spokesman confirms that a ten-story office tower is being erected on the Burbank lot but won't comment on "speculation" about ABC. "We bought ABC three years ago, and this building was approved in 1992," explains the spokesman.

NORMAN MAILER'S GUT REACTION



Norman Mailer's pen is mightier than his left hook. Just ask *New Republic* owner **Marty Peretz,** who has experienced both. Peretz was going into a restaurant in Provincetown last summer when he ran into Mailer, whose last novel had just been panned in *The New Republic*. "He came up and smiled at me, so I punched him in the stomach," the irascible Mailer told the Los Angeles *Times* last month while flogging his latest book, *The Time of Our Time*. Mailer claimed that "Marty Peretsky [*sic*] . . . told everyone in the restaurant he went into that I punched him, so I guess it was kind of a badge of honor." But Peretz says that in fact he hadn't spoken about the incident until Mailer's recent interview "because I didn't want to embarrass the man. . . . His punches were so flabby." Peretz's version: He was just saying hello when Mailer attacked him. "He said, 'I'll show you,' and I thought he was about to show me some writing, right there on the street. But he punched me in the stomach twice." Retorts Mailer, "Actually, I didn't hit him that hard purposely, because he's not a fighter."

A LOTT OF IRONY FOR TRENT INTERVIEWER

Does **Trent Lott's** interviewer have some issues of his own he needs to work through? **Armstrong Williams,** the conservative talk-show host who instigated a firestorm last week by asking the senator from Mississippi whether homosexuality is a sin, is being sued for sexual harassment by a former employee who happens to be male. Last year, **Stephen Gregory**—the former YMCA personal trainer whom Williams promoted to executive producer of his show—alleged in his suit that the boss grabbed his buttocks and penis, tried to kiss him, and climbed into his hotel-room bed asking for "affection" while they were traveling together. Williams immediately held a press conference to denounce Gregory's allegations as "false, baseless, and completely without merit." Gregory's attorney, **Mickey Wheatley,** who says the case will probably proceed to trial this fall, has spoken with Gregory since Williams's news-making interview with Lott. "He's not that political," says Wheatley, "but his reaction was, 'That sounds like Armstrong shooting his mouth off.' " Neither Williams nor his attorney could be reached on deadline.

hotographs: top, Yvonne Hemsey/Gamma Liaison; bottom, Rick Maiman/Sygma.

Darlene:
No Love lost

LIFE IS A NIGHTCLUB, OLD FRIEND

Is *Cabaret* getting too big for its thigh-highs? The play may be losing its star, **Natasha Richardson,** but it looks like it is about to gain a new venue. According to theater-industry sources, ever since the Weimar-era revival won four Tonys, tickets have been so in demand that the show's producers have been looking around for a bigger space. Now it seems their eyes have landed on the former Studio 54 locale. While the play's press reps did not return calls, a spokesman for the club concedes that representatives from the play have already taken measurements there, saying, "We haven't approached the table yet, but they've expressed interest and we're interested, too, at this point."

Natasha Richardson:
Disco days?

SPECTOR: ALL YOU NEED IS LOVE

Some bridges are really hard to burn. Last year, sixties songbird **Darlene Love** won a lawsuit filed against the legendary record producer **Phil Spector** for back royalties owed her since 1987, a sum totaling more than a quarter-million dollars. Spector is in the process of appealing that victory, but apparently his loss hasn't soured him on Love. While in the middle of his current court battle with ex-wife **Ronnie Spector** and her fellow Ronettes, who are also suing Spector for $12 million in royalties dating back to 1963, Phil Spector has subpoenaed Love and asked her to testify on his behalf. "I could not believe it," says Love. "I sued him for exactly the same thing! I certainly won't do him any good—I'll bring new meaning to the term *hostile witness.*" Love hasn't responded to the subpoena and hasn't received a court date. "I have nothing to say to that insane man," says Love, who is forthcoming about her opinion of Spector in her upcoming autobiography *My Name Is Love,* due out this fall (she refers to him simply as "Crazy Phil"). Phil Spector's attorney, Andrew Bart, explains: "We aren't thinking of her as a character witness. We're interested in her work as a backup singer on several of the Ronettes albums, and that's the only thing that's relevant here."

RIVER PLIGHT; TURNAROUND FLIGHT

NO RIV VU: **Laura Pomerantz** turned to real estate when she left her high-powered V.P. job at Leslie Fay during the family business's bankruptcy reorganization. But whatever professional skills she's picked up in her new field couldn't get her into River House this year. Laura and **John Pomerantz** (who still runs Leslie Fay) sold their Park Avenue penthouse for just under $8 million, according to real-estate sources, then went to contract on a River House duplex for just under $3 million. But that deal recently fell apart. Says one real-estate insider, the board "didn't want anyone who'd had a bankrupt company." But another source insists that the couple chose to walk away from the deal themselves. The Pomerantzes are far from homeless: They recently bought an Upper East Side townhouse that had been on the market for $5.5 million.

MORE FISH TO FRY: Yet another restaurant for **Stephen Hanson.** The paint is hardly dry on Atlantic Grill, and Hanson has signed a lease on what will be his seventh Manhattan restaurant, a multilevel pan-Asian spot on the site of the former Mad Fish at 77th Street and Broadway. This one comes with a pedigree: The designer is **David Rockwell,** and the sushi expert on board is former Quilted Giraffe owner **Barry Wine.** The as-yet-unnamed restaurant is due to open October 1.

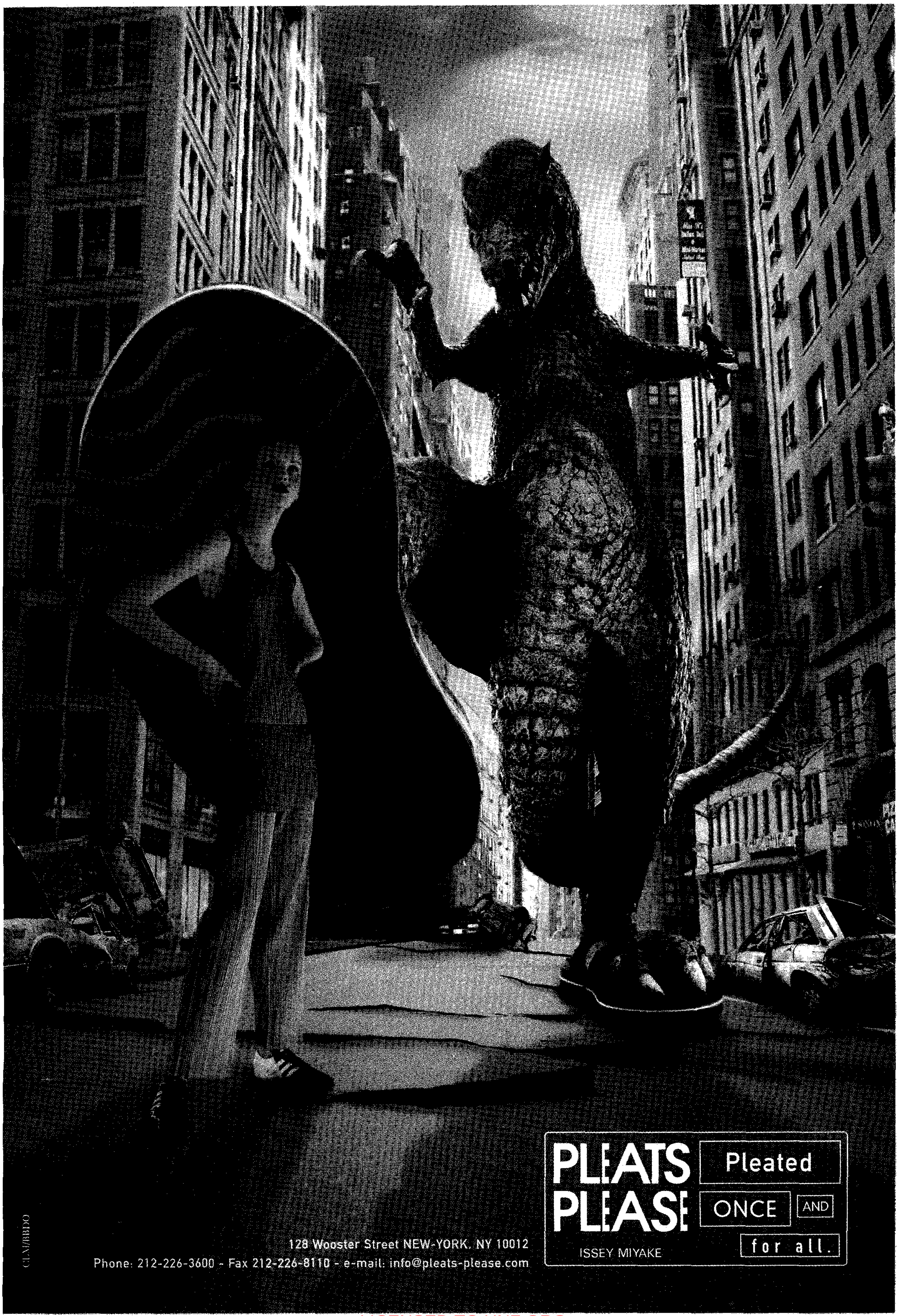
GET A PEACE OF THIS: She may have won the 1976 Nobel Peace Prize for her efforts to end the violence in Northern Ireland, but that doesn't mean **Betty Williams** shies away from a good fight. Williams was recently on board a Delta flight to Atlanta that was delayed for several hours on a runway due to inclement weather. As the other passengers, including noted hip-hop producer **Benny Medina,** fumed in their seats, Williams took matters into her own hands. With a battle cry of "We're not sheep!," she insisted that the plane return to the gate. To her fellow passengers' delight, the crew obeyed and directed the plane back to the gate—at which point she remarked that it was the first time she'd been escorted off a plane. Williams did not return calls placed at deadline; a Delta spokesperson had no knowledge of the incident.

Additional reporting by Kate Coyne.

ALL'S FAIR IN LOVE AND ROCKETS

Talk about ungracious houseguests. American Recordings president **Rick Rubin**—co-founder of Def Jam records and a producer of the Red Hot Chili Peppers—now owes $1.8 million to an East Village musician who tumbled out the window of Rubin's home. While the band Love & Rockets was using the recording studio in Rubin's Laurel Canyon house, they invited the musician **Genesis P-Orridge** (founder of the band Throbbing Gristle) to visit as their guest. When an accidental fire erupted from the studio's temporary wiring, the Love & Rockets crew managed to exit the house unscathed, but their invitee wasn't as lucky. Trapped upstairs, he tried to jump safely from the second floor but slipped and hurt himself. P-Orridge—who suffered a pulmonary embolism, injured his guitar arm, and landed in the intensive-care unit of Cedars-Sinai—later sued Rubin for injuries he incurred escaping the fire; and this week, a jury in L.A. awarded him the handsome settlement. Says a source close to the case, "Poor Rick. Genesis was an uninvited guest as far as he's concerned." For P-Orridge, winning the case took on a higher level of importance: "It seemed the jury were being told to suspend judgment in my particular case, just because my life has been unorthodox and colorful." Rubin refused to comment on the situation.

Photographs: top, Walter Weissman/Globe Photos; bottom, Joan Marcu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TOO RICH, TOO POOR, TOO TALL, TOO FAST, TOO BIG, TOO LOUD, TOO DANGEROUS—*JAY MCINERNEY*

GOTHAM

arious forms of grown-up fun at Club Getaway, a singles-oriented camp in Kent, Connecticut.

THE BIG SLEEP-OVER

ity singles, despairing of bars, search for love at Club Getaway.

IT'S FRIDAY, THAT MUCH I know, but I'm less certain of the year as I board the luxury bus and head north to Club Getaway. The club, a summer camp in Kent, Connecticut, caters to dults—to singles, really, though e brochures tend to emphasize e scenery and facilities—but ’s hard to feel all that grown-up hen wearing a name tag and laying get-to-know-you games ith 50 strangers.

The ostensible rationale beind Club Getaway is that out the country, far from the tresses of urban life, it's easier “meet” people—like-minded, n-loving heterosexual people f the opposite gender. But the arty's under way before we've *ven* left Manhattan. A pair of -school friends on the center isle tries to barter some microrews while the truly ambitious oll the aisles for attractive ces. I—not single, but trying be a good sport—force a mile as my seatmate tells me ll about mainframes.

With picnic tables, big lawns, and tiny bunks, Getaway tries hard to remind you of a real summer camp. Like many of those camps, it's organized around a gimmicky theme: Everything is named after something on a Monopoly board. Unlike at those camps, sneaking into the opposite sex's bunks is explicitly encouraged. Not that anyone would admit to having come in search of warm bodies. Campers say instead that they just wanted to get out of town.

“Dancing is something I miss in the city,” one regular explains. “With the clubs and getting in, it's so pretentious.”

At the first night's mixer, as with the socials at my childhood summer camp, the girls dance with each other while the boys stand on the sidelines plotting strategy. Pearl, a teacher-in-training, is a bit shy; she and I strike up an awkward conversation that's cut off when her friend—who brought her here in the first place—drags her off in search of more directed engagements.

For a while, it looks like a pageant, with contestants vying for the judges' favor, but eventually the dance floor grows happily co-ed. As people start to couple up, however, I find myself somewhat horrified. It all seems so scripted; can it really be any fun? And why don't these people drop the pretense and just pay for it? Newly minted couples begin straying off toward the softball stands; the others disappear entirely. By 1 A.M., when “Respect” starts playing, the stragglers cut their losses. A bunch of guys head for the basketball court. The unattached women wander home, past the dark figures huddled together on the cabin porches.

Saturday morning, attendance at breakfast is sparse. Trying not to dwell on the disposition of the absent campers, I sign up for rock-climbing instruction with a few other eager beavers, and some counselors—who are here for the same reason the campers are, and who get the pick of the litter. “It's a social scene, and I am out there,” one admits. “We've got 300-plus consenting adults.” Cliff, the rock-climbing instructor, teaches us to yell “penis” loud enough to get an echo.

Soon I've learned everyone's life story. Emily, who's already sick of nonstop flirtation, is a guidance counselor; James and Debbie, who first met at Getaway, are celebrating their fourth anniversary. One breathless woman says, “It's like utopia. I can't concentrate. I was supposed to meet a guy to play tennis I kind of liked, but I'm with Mike, so I didn't go.” Later, I see

(continued on page 24)

CAMEO

The Summer of His *Content*

BECAUSE SOURCES CLOSE TO STEVE BRILL might be either disgruntled former employees or disgruntled current ones or hopeful future ones, and a “get” would require either an overzealous hard sell or a disingenuous soft sell, and because the rigorous crash tests we planned to put Brill through were blatantly biased, and because we have no ombudsman, at least not one brave enough to withstand the response that would likely issue from Brill's office once our report appeared, and since we don't take notes because we sometimes can't read our handwriting and Brill might clam up in the presence of a tape recorder, and since we can't be sure our motivation in writing about Brill wouldn't involve the promise of ad revenue, and since the world could little benefit from an investigation of a person of such patent and obvious rectitude, we have absolutely nothing to report about Steve Brill or *Brill's Content* at the present time.

graphs: top, Mark Peterson/Saba (3); bottom: Darryl Estrine/Outline.

Camp *continued from page 23*

her with a racquet. Everyone's so immediately chummy that when we bike into town for ice cream, it seems odd to not introduce myself to the local homeowners.

Saturday's mixer is marred by an excruciating improv act, but the tequila shots that we all had at dinner (served by counselors in mariachi outfits) do the trick. People are bumping and grinding with abandon; one woman has sandwiched herself between two men. I start to get used to the idea of a summer camp that specializes in hooking up instead of tennis or drama. Maybe it's because I've gotten to like the people more than I expected to. "So?" shrugs Todd, a hiking counselor, as he surveys the not-all-that-pretty scene on the dance floor. "They weren't the most popular kids at their high schools. So what?" I slip out around 2 A.M., and as I walk back to my cabin alone, I watch the couples head down toward the lake in the darkness. The music doesn't stop until three, but the woods are alive till dawn.

Sunday morning, the breakfast tables are dotted with cozy twosomes and giggling, girly threesomes. "We have so much in common!" Robin coos about her new best friend.

"At about 1:30, a man came into the cabin next door and screamed, 'Did you see that? Did you see me? I hooked up!' says Heather, rolling her eyes. "There was a man leaving my cabin when I woke up," says Emily, who's trying to figure out how not to give her number to the one who walked her home. "A guy came in last night and tried to get in bed with one of my roommates. She said no, so he got in bed with another one."

But eventually the stories run out, and it's time to head back to the buses, and back to the urban dating scene. It's hard to say whether anyone has learned anything on this strange excursion—I sure hope no one tries that bunk-hopping trick in my apartment building—but I'm surprised to realize that everyone seems to have had fun. Even I had fun, sort of. Who knows, maybe the country air really does make it all easier. That, or the tequila. ALEXANDRA LANGE

REAL ESTATE

Sweat Equity

Prewar co-ops add postwar charm with fancy new gyms.

"IT'S ALWAYS THIS TEMPERATURE," Bernard Stoll, the president of 1111 Park Avenue's co-op board, says proudly as he stands shivering in the super-chilled basement gym of his august building. In addition to a powerful air conditioner, the room has rows of treadmills, Lifecycles, Stairmasters (each with its own remote-controlled TV and VCR), and fresh-cut flowers. At 10 A.M. on a recent day, all the machines are idle. "No one ever has to wait," he boasts, pointing to the names on a membership list that reads like a guest list for a MOMA charity event.

Since 1111 Park replaced its long-neglected laundry room with this high-tech gym, it's become something of a mecca. Co-op boards at similarly dignified old buildings have dispatched representatives to observe and report back. Elegant prewar towers on Park, Fifth, and Central Park West—the very symbols of immutable, tradition-bound New York living—are suddenly sprouting the kind of modern recreation and leisure facilities that previously defined newer, less pedigreed properties (and their blatant attempts to define themselves). These venerable old buildings, it seems, are becoming hip to the times.

"It's become an entire industry," says architect Stephen Killcoyne, whose firm has handled more than twenty such renovations. For The Eldorado, Killcoyne designed a glass-walled playroom in addition to a full-service gym. He's putting in a climate-controlled wine cellar with custom oak cabinets at 1125 Park, as well as a new communal roof deck
Years ago, he create
its subterranean bas
ketball court.

The current bu
market and timely ref
nancing deals have le
the buildings flush wit
cash. But some tenant
are wary of what th
surplus might buy. "
don't want my dinne
guests riding up in th
elevator with sweat
people," says one mem
ber of an East Side c
op that rejected a pla
for a basement gym.
Park Avenue building, whic
completed its gym and wine ce
lar in March, is planning t
spend $100,000 to convert
freight elevator in order to avoi
just such a sweaty scenario.

Though enthusiastic resident
insist that these modern amen
ties boost property values, som
real-estate experts are skeptica
"If you're talking about $5 mi
lion apartments," notes broke
Patricia Burnham, "a gym do
not make a difference." Short
however, there'll be a new sta
dard for in-house amenities
and if this one doesn't have an e
fect on resale values, nothin
will. Residents of 610 Park A
enue will soon have the option
phoning in room service fro
their building's ground-floor di
ing establishment, the new ou
post of the restaurant Daniel.
SARAH BERNAR

CITY HALL

Help Wanted

COLLEEN ROCHE, THE MAYOR'S PRESS SECRETARY, RECENTLY ANNOUNCED SHE will be vacating her $107,000 position. It's a great job, Roche says—"you get to work for the smartest, most vibrant man in politics"—but it's got its downsides. "You're going to have to work really hard," she admits. "I never go home." And you're going to have to learn that most elusive art of saying very much, very often—and yet somehow saying almost nothing at all. Herewith, a retrospective of her finest moments. SARAH BERNARD

● *On Yankee Stadium:*
"We're still in the process of formulating plans. Those plans will be made public at the appropriate time."

● *On the taxi drivers' strike:*
"Overall, it was a very pleasant day in New York City."

● *On the cancellation of a mass viewing for the last* Seinfeld *episode:*
"There were public-safety issues."

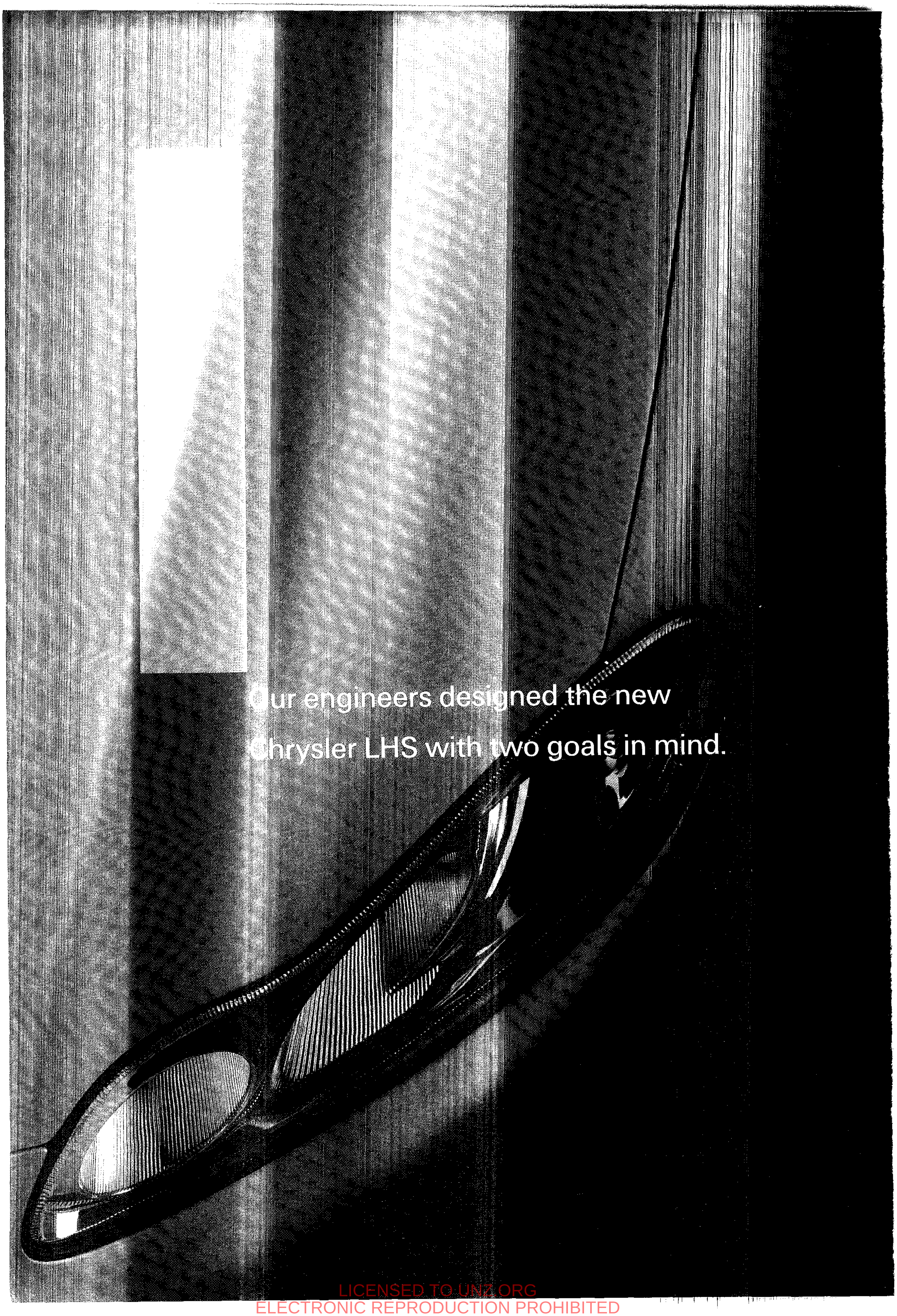
● *On the endless obstacles to an airport rail link:*
"We have every belief the few remaining issues will be resolved."

● *On a joint protest by taxi drivers, street artists, pushcart vendors, and jaywalkers:*
"No comment."

● *On the perennial threat that sports teams will move to other cities:*
"It's obvious our strategy has worked."

● *On the announcement that the Grammys would move to Los Angeles:*
"It's not news to us. We knew about it a month ago."

Illustration by Robert Kopecky. Photograph by Lynsey Addario/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Chrysler LHS with two goals in mind.

*Base MSRP includes destination. Tax and options extra.

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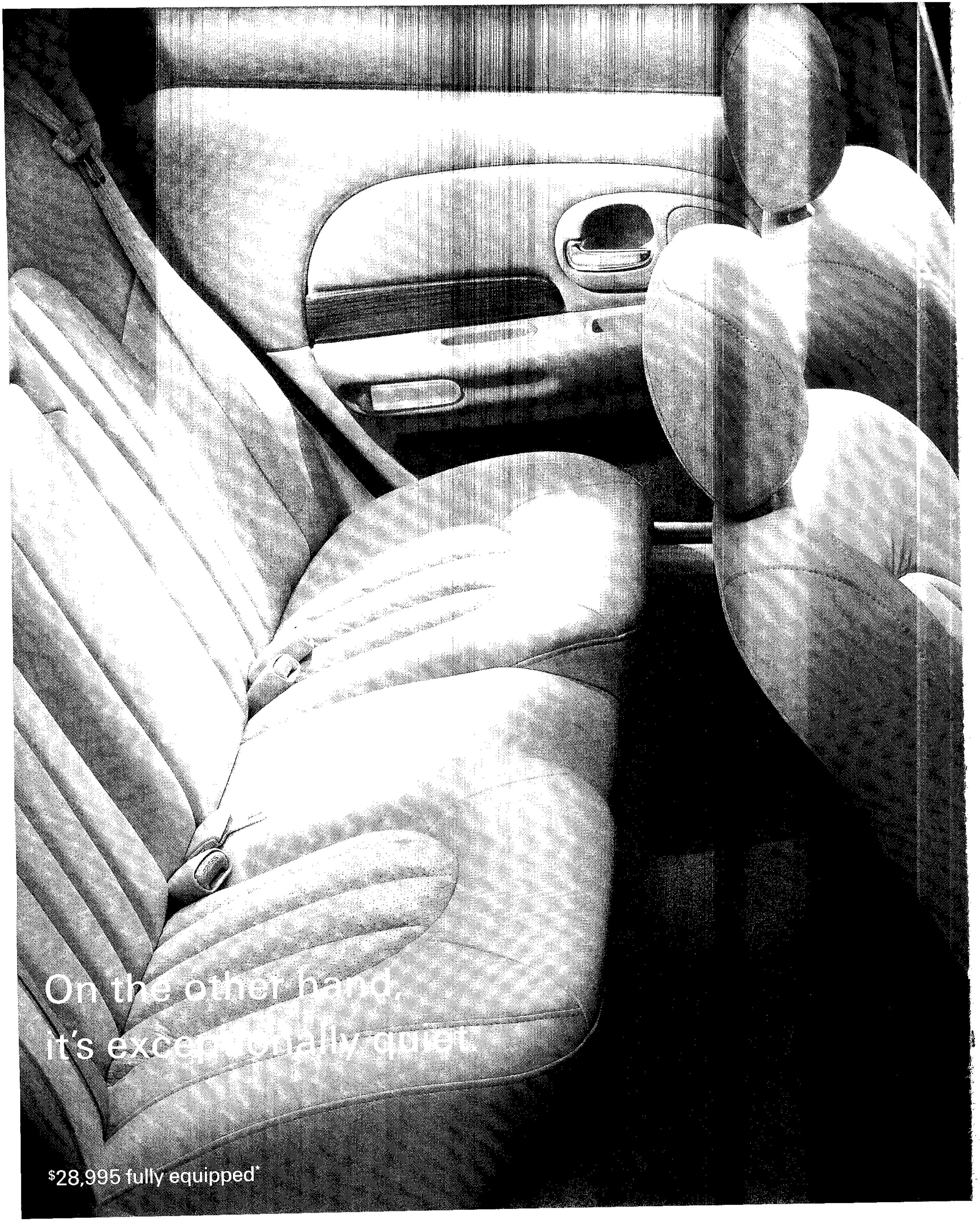
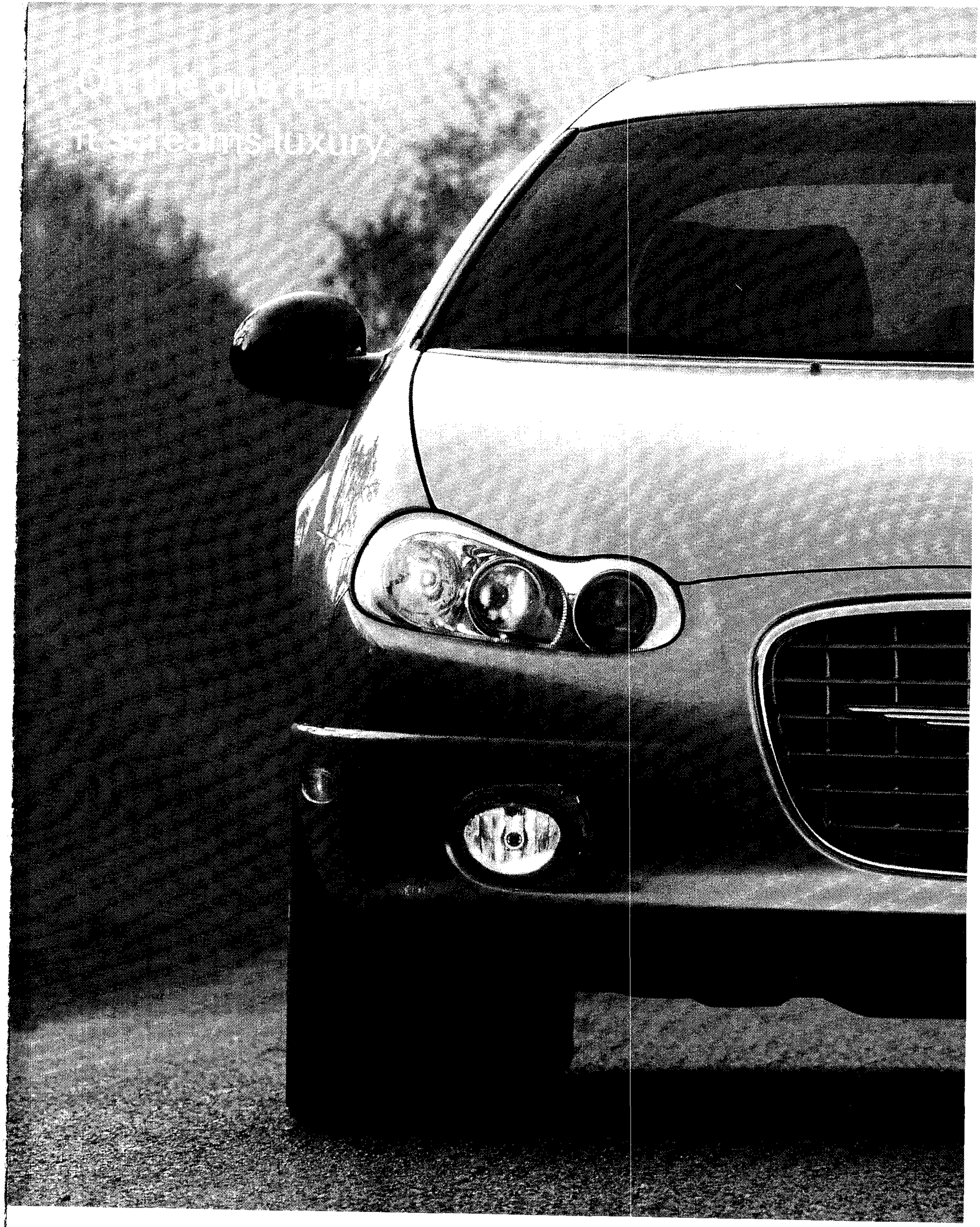
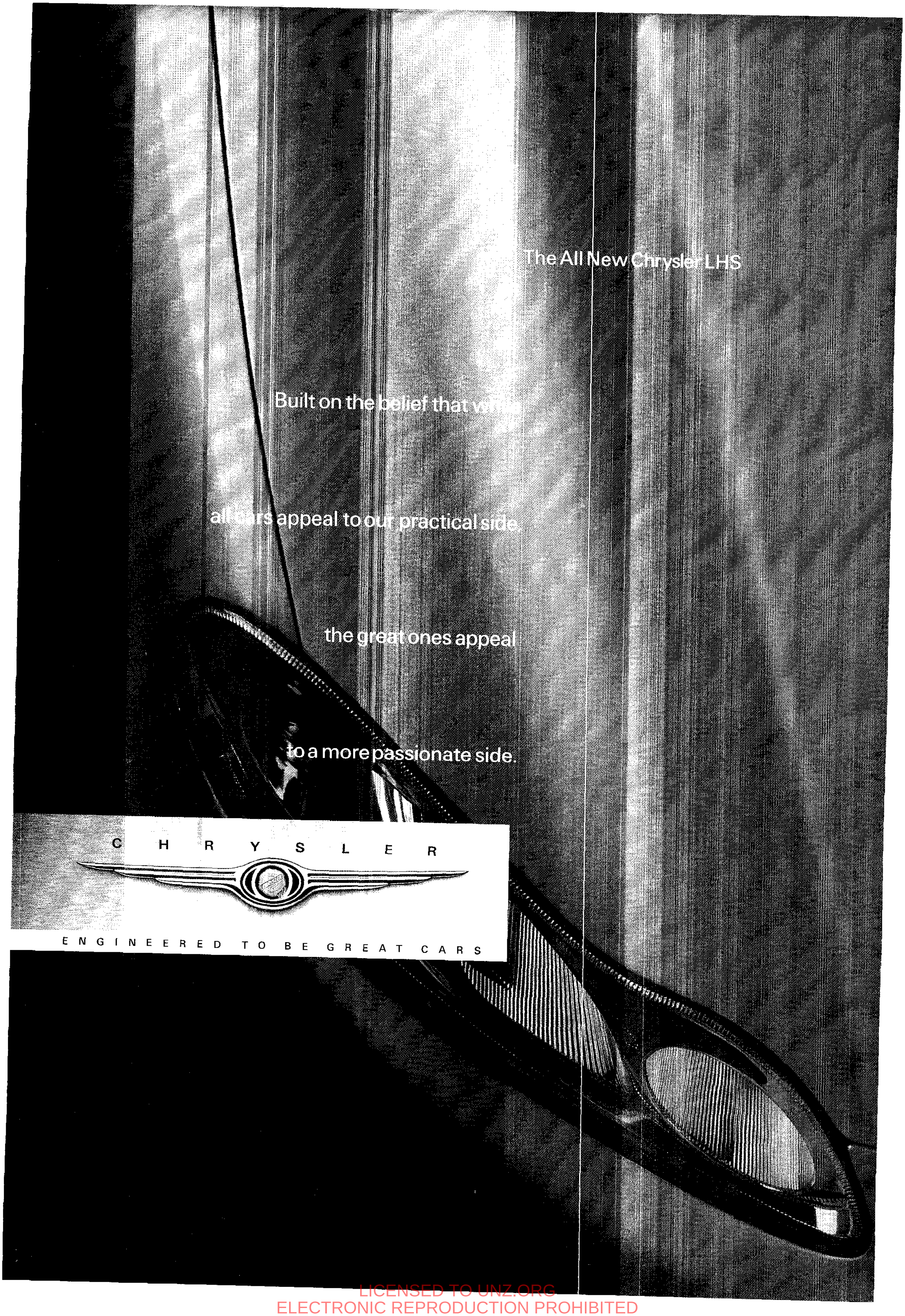

On the other hand,
it's exceptionally quiet.
$28,995 fully equipped*

From the first moment you get your hands on the all-new 1999 Chrysler LHS, one point comes through loud and clear: This is a true luxury sedan that won't leave you wanting for more. From its Swiss watch-like gauges to its electroluminescent cluster lighting to its leather-trimmed heated front seats to the most intelligent personalized driver's seat memory system in its class, the all-new Chrysler LHS not only exudes quality, it flat-out spoils you around every



One of the most noticeable features of the all-new Chrysler LHS is that it gives you the luxury of driving one of the most strikingly beautiful shapes ever to leave the Chrysler design studio. Its sophisticated and advanced styling sets new standards in automotive design; yet, somehow its lines still feel classic. Similarly, its performance engineering also brings together two seemingly opposite characteristics: the feel of a smooth, luxurious

and the exciting performance of a sports sedan. The latter ıg the result of a 3.5 liter, 24-valve, all-aluminum, 253 ıepower engine; speed-sensitive variable-assist steering; ır-wheel independent suspension; and even a low-speed traction control system. All standard. All for the driver who believes performance and luxury should go hand in hand. The all-new Chrysler LHS. While no car can be all things to all people, the all-new LHS is engineered to be all things to you.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all cars appeal to our practical side
the great ones appeal
to a more passionate side.
CHRYSLER
ENGINEERED TO BE GREAT CARS

NTERTAINMENT

ot Dogs of War

oney Island contest inflames national pride.

THE COMPETITIVE-EATING circuit has never known a champion quite like Hirofumi Nakajima. Last summer, the five-foot-ι-inch, 131-pound furniture liveryman from Japan set a orld record by eating 24½ hot gs (with buns) in twelve mines at Nathan's annual hot-g-eating contest in Coney Isnd. It was Nakajima's second aight victory at this, the Sur Bowl of competitive eating, d it left contenders intimidat and disbelieving. How could ch a small man consume so uch? Can he ever be beaten?

George Shea, the Manhattan R. consultant who has turned is once-humble July 4 event to a media spectacle, has been ating the bushes for a worthy allenger. "We're in a state of isis," he says without a trace sarcasm. "The coveted musrd-yellow International Belt s been in Japan now for two years straight, and that creates a yawning gap in the soul of America."

For any athletes, however, talent and technique can go only so far. Tennis stars don't just practice their strokes; they scrutinize video footage of their serves. Top sluggers pore over scouting reports of opposing pitchers. But on the competitive-eating circuit, there's no fixed regimen.

Mike "The Scholar" DeVito—a three-time world champ whom Shea calls "the thinking man's hot-dog eater"—believes conditioning is the key. "Many people just stop eating because they're exhausted, not because they're full," says the six-foot-tall, 200-pound financial manager. "Having some sort of cardiovascular conditioning keeps you at the pace to eat for twelve straight minutes without stopping." He'll expand his stomach by drinking two gallons of seltzer water a day, and he knows not to fast in advance (a rookie mistake; it makes the stomach contract). The day before the event, he says, he'll eat like it's any other.

Cary DeGrosa will be a contender for the title held by Hirofumi Nakajima, right.

Some top eaters won't discuss their preparation. Ed "The Animal" Krachie, from Queens, an ex-champ whose world record was shattered by Nakajima, claims that others, including Nakajima, have stolen his techniques. But Shea, in an effort to give the six-foot-seven-inch, 360-pound hometown favorite an edge, tried to recruit Zen masters to teach Krachie how to concentrate. The three specialists he contacted, however, refused the assignment. One woman agreed to show Krachie some breathing techniques, but the lessons didn't pan out. "She would not give him formal training, because she felt it was not in line with her teachings," Shea says. "Apparently I didn't know exactly what was going on with Zen."

One of the dark horses Shea has rounded up is "Crazy" Kevin Lipsitz, a 39-year-old Staten Islander who trains for the event by eating industrial-size packages of 36 hot dogs with his dogs (he claims that he and his German shepherd, Sabrina, could defeat any man-dog team in the country, if only such a competition existed). But Lipsitz ate just ten hot dogs at a recent event in New Jersey. Two other possible contenders are Jed Donahue, the world-record holder for jalapeño-pepper eating (he stunned a Laredo, Texas, crowd by eating 152 of them in fifteen minutes), and Barney Noble, an Englishman who is the haggis-eating champion of the U.K.

Among the competitors, rumors about Nakajima abound. Some believe he takes drugs to relax his stomach muscles or that he was born with two stomachs. But most just stand in awe of the champ. "Greatest I've ever seen," says Krachie, who is considering copying Nakajima's unorthodox tactic of eating wieners and buns separately. "Last year, I was ready to have a heart attack after the championships, and he looked like he could've gone another ten."

BRAD KLOZA

A Tale of Two Forts

● Last week, plans were announced for two new construction projects: a refurbished military-recruiting center on a traffic island in Times Square and the mayor's new emergency control center on 46,000 square feet of 7 World Trade Center. A comparison:

RANDY COHEN

NEON SIGNS IN FRONT?
RECRUITMENT BOOTH: Yes.
MAYOR'S BUNKER: No.

COOL VIDEO MONITORS?
BOOTH: Nine.
BUNKER: Unspecified, but lots and lots.

OUTFITTED FOR SLEEP-OVERS?
BOOTH: No.
BUNKER: Sleeps 30 vitally essential city officials.

ADEQUATE CAPACITY?
BOOTH: Yes, barely. One desk for each branch of the military.
BUNKER: May be excessive. "If he wants to build a bunker for the only people he trusts," said City Council Speaker Peter Vallone, "all he needs is a phone booth."

SPECIAL QUARTERS FOR GUY IN CHARGE?
BOOTH: No; could nap at desk.
BUNKER: Fold-out couch and separate bathroom. "Nothing is opulent," insists Jerome Hauer, of the Office of Emergency Management.

COST?
BOOTH: Estimates range from $600,000 to $1.5 million, financed by Army Corps of Engineers.
BUNKER: $15 million, financed by taxpayers. "Clearly laid out in the budget"—in a tiny item on page 995.

CRITICS' COMMENT?
BOOTH: Overdue renovation of nation's most productive recruiting facility.
BUNKER: Bombastic replacement for adequate existing facility. "It seems bizarre," says Councilwoman Kathryn Freed.

STOCKPILES OF FOOD?
BOOTH: No, but close to Times Square McDonald's.
BUNKER: Enough to feed 30 people for seven days.

EMPLOYS GLOBAL-POSITIONING SYSTEM?
BOOTH: No.
BUNKER: Yes.

ABLE TO TELECONFERENCE WITH WHITE HOUSE?
BOOTH: No.
BUNKER: Yes.

IMPERVIOUS TO BULLETS? BOMBS? HURRICANES?
BOOTH: No; no; no.
BUNKER: Yes; yes; yes.

IS IT A BUNKER?
BOOTH: No.
BUNKER: It is "not a bunker," asserts Mr. Hauer.

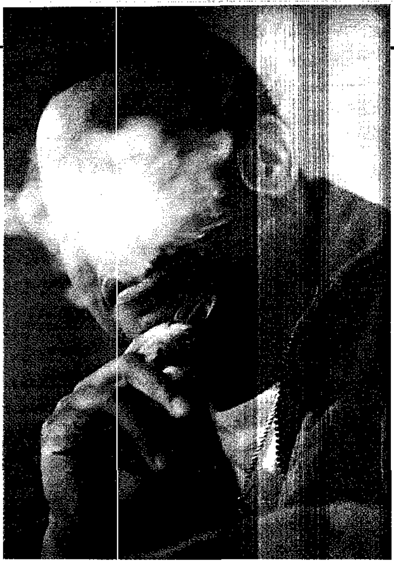
MODERNISM OR MADNESS?
BOOTH: "It'll have a modern look."—*Staff Sergeant Alberto Crespo*
BUNKER AND MAYOR: "I think he' s nuts."—*former mayor Ed Koch*

raphs: left, Lennox McLendon/AP/Wide World; right, courtesy of Shea Communications.

NIGHTLIFE

Up in Smoke

A noxious trend may be down to its embers.



THE SYMBOLISM WAS CLEAR when John Scotto, owner of the Park, tore out his cigar room last month and put in a crêpe bar. "The cigar-bar trend is totally over," he says. "There was just nobody using the space anymore. Especially at lunch—who smokes cigars at lunch?"

Scotto's actions may rattle those who've staked wads of cash on humidor cachet. Last year, the $15 million cigar heavy Grand Havana Room replaced Top of the Sixes, the old dining space at 666 Fifth Avenue. (The ventilation system alone cost $150,000.) General Cigar, the manufacturer that runs Club Macanudo, just spent about $4 million to open a branch in Chicago. But those who don't have fortunes riding on it say the business is burning out.

"I understand the major cigar bars are losing money hand-over-fist," says a top restaurant consultant, who attributes the drop-off partly to the anti-tobacco backlash. "More and more, it's just seen as stupid and self-destructive." Wall Street agrees, despite its stogies-'n'-Scotch tastes: General Cigar's stock, trading around 30 last October, dipped below 9 last week.

Jeff Tass, who runs the Velvet Room, closed his East Side cigar bar, Havana, in May. "People would bring their own cigars and order a pot of coffee and take up a table all evening," he says. "It was becoming like a dessert shop. We were calling it Cigarbucks."

Still, don't expect that odor to dissipate right away. Blue Water Grill bartender Elias Varkoutas notes that while sales of mid-priced cigars are way down and falling, "I still sell high-end and low-end ones. When we get a big
party of suits, they'll
der in bulk." And na
rally, many cigar-
managers put up
smoke screen. "Mayb
slight decline, but no
ing worth acting o
says Jennifer Rucker
Angelo and Maxie's. "
have no plans to char
anything." Club Ma
nudo's Gregg Co
claims a steady trade
so: "Our customers
pretty dedicated to t
whole lifestyle—sing
malt Scotches, premi
cigars." Does that me
the place is profitab
"We don't talk about that."

If the bars do close, serio
smokers won't necessarily
teary-eyed. "I'll be happy wh
the yuppies stop smoking," s
Terry McCartney, a lawyer w
picked up the habit in
Marines. "I used to get a box
twenty good mid-range cigars
$30—now just one costs me $

CHRISTOPHER BONAN

THE SCENE

Say Uncle

Photographs by Patrick McMullan

Dancers Julien Ringdahl and Nilas Martins at the New York City Ballet's fourteenth annual *Dance With the Dancers* party, which this year had a Las Vegas theme.

Dr. Susan Krysiewicz, Edgar Batista, and Mollie Wilmot at the Museum of Modern Art's annual Party in the Garden.

Actor Stephen Spinella and Chris Ciccone at the opening of Cafeteria, Victor Alfaro's new 24-hour restaurant.

Elaine May, Dr. Leo Galland, and Marlo Thomas celebrating the publication of Galland's *Power Healing* at a party in Thomas's home.

Denise Rich, Natalie Cole, and Milton Berle at Berle's 90th birthday, benefiting the G & P Foundation.

Artists Donald Baechler and George Condo at the Tony Shafrazi gallery for the opening of Brian Clarke's *The Glass Wall (dedicated to Linda McCartney).*

Photograph by Ron Chapp

(to Russia, with love)

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GOTHAMSTYLE

EDITED BY DANY LEVY

Mourning in America

Amid all the big double-breasted media muscle that crammed into The Four Seasons last week for th launch of *Brill's Content,* a few lapels really stood out: Members the self-proclaimed Free Republic were wearing black grosgrain ribbons, looped and pinned. "Curren ly we feel that the nation is in mourning because of what the Cli ton administration has done to it, said Lucianne Goldberg, the agen provocateur, who had cut her ribbon off a box of Godiva chocolat "We need a way to identify peopl who feel the way we do in the san geographical location at a public place. It's all very cell-like." For th moment, the only other member i attendance was Matt Drudge, wh said he was protesting Clintonian "ty-ranny" (it rhymed with *irony*). "Give it a minute," Goldberg warned. "It's about to roar across the country." VANESSA GRIGORIA

Ballroom Blitz

STRIKING A MIGHTY BLOW against theme bars and niche venues, the team that owns Mercury Lounge has just opened Bowery Ballroom, a straight-up rock club on Delancey Street east of the Bowery. The former shoe store turned carpet outlet took seven months to transform into a 500-person tri-level hall, and it's easy to see why. The place is fully tricked out, from the Art Deco ironwork in the balcony's half-moon window to the more *intime* bar set far off from the noise. The bathrooms even have drink rests, thoughtfully placed beside each toilet-paper dispenser. But the ballroom offers habitués a lot more than style for their $10 to $15 cover charge. The Lounge Lizards have already put in three nights; Lloyd Cole resurfaced for a rare gig a few weeks ago; and Victoria Williams and Girls Against Boys are on the lineup. The Red Hot Chili Peppers even showed up for a surprise gig last week. Who knows what other arena-rock gods might pop by for an unannounced session, or just a drink? ETHAN SMITH

Belle Littérateuse

"I'm not a hip, minimalist, postmodern-bullshit kind of writer," says Karen Moline, a 40-year-old East Village novelist and perennial girl-about-town. Indeed, just a few years ago, she preferred the less elevated term *club ho.* And though she claims to have run out of steamy scenes after her first book, *Lunch,* her new opus—*Belladonna,* a baroque melodrama about a woman sold into slavery—has plenty to spare. "Sex scenes are fun to write," she explains, though in finishing some of the more disturbing ones, she says, "I literally made myself sick." The book also features some heavy merchandising (just the thing to go with the million-dollar advance), including an "aphrodisiac" cream. But don't get the wrong idea about Moline. "People think I'm the woman in my books," says the novelist, recently named one of the New York *Post's* "50 most eligible babes." "But I'm not into pain. In my next book, I am having a female narrator who is 100 percent healthy, with no scars, no weirdness." She pauses. "I mean, she'll be odd, of course." BRETT KELLY

Prince and the New Powder Generation

As if SoHo's countless tour buses and T-shirt vendors weren't enough to frustrate a visitor's co sumerist impulses, the forbidding prices at the area's home-décor boutiques and galleries c make a downtown shopping trip downright dangerous. For those who can't bear to visit t neighborhood without taking home a tiny souvenir, however, a makeup district is rapidly cro ping up in the vicinity of Prince Street, offering thousands of lipsticks and other trifles. Joini the gleaming ranks of Face Stockholm, M.A.C., and Makeup for Ever is 5S, a boutique for t 215 product line from Shiseido supposedly inspired by *pao,* a kind of Mongolian tent. And ne month, Sephora, the French company for which Pia Getty has been appointed to the post "creative ambassador," opens on Broadway, just below Prince. V.

Photographs: clockwise from top, Robert Wright; Jeri Gleiter/FPG; Amy Freeth; Safia Fatimi. Hair and makeup by Liz Margin (M

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HARVEYS Interludes

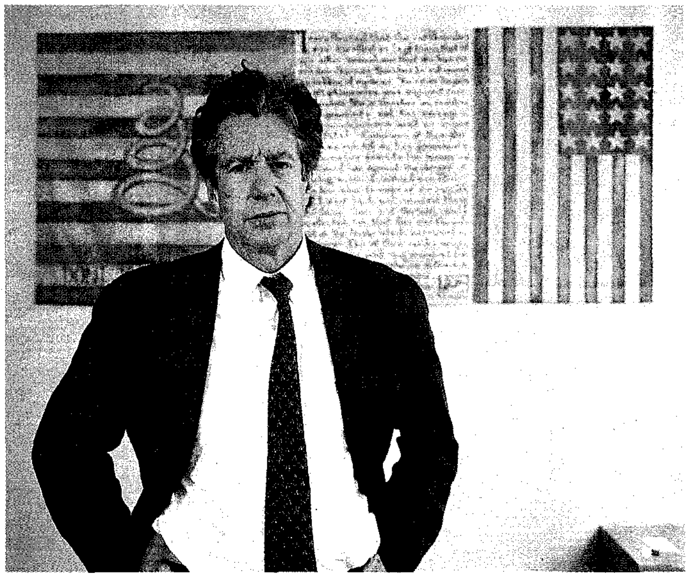
THE CITY POLITIC **MICHAEL TOMASKY**

Double Exposure

In 1996 and '97, the city routinely subjected minor offenders to humiliating strip searches—a policy that could now cost all of us as much as $1 billion in damages.

LET'S AGREE ON THIS STRAIGHTFORWARD assertion: Plenty of decent and essentially law-abiding people can, under an unfortunate set of circumstances, find themselves placed under arrest. You have a little too much to drink and do something silly, and it rubs a cop the wrong way. You get into a fender bender and lose your temper when the police show up. You scalp tickets to a Knicks game. You're at a place where dozens or hundreds are involved in a ruckus, and somehow you get picked out. Misdemeanors happen. Usually, they amount to nothing—release on personal recognizance, a small contribution to the city coffers, no record.

What is *not* supposed to happen to misdemeanants, as they're called in the legal argot, is a strip search. But this is precisely what happened to about 53,000 people in Manhattan and Queens in late 1996 and early 1997 under a policy of the city's Department of Corrections. Now attorney Richard Emery is pursuing a class-action suit on their behalf against the department, the mayor, and a few other defendants. Since the city has no way of denying that the searches took place—and indeed has conceded the point—a settlement is almost certainly in the offing, and chances are strong that the sum will be vast.



Private parts, public scandal: Richard Emery, one of two lawyers representing 53,000 Manhattan and Queens residents who may have been illegally strip-searched.

It may seem a relatively minor thing. My mother endured one at Ben-Gurion Airport in 1972 as we were visiting Israel not long after the Munich tragedy, and we've laughed about it ever since. But she was being processed by friendly and apologetic security people. And she wasn't forced to remove her undergarments or made to squat and cough on the suspicion that she might have something concealed—how to say it decorously—within her person. By contrast, the 53,000 were subjected to just such searches—in direct violation of the Fourth Amendment.

Legal papers filed by Emery note that various courts have described strip-searching as inherently demeaning, dehumanizing, undignified, humiliating, terrifying, unpleasant, and a pile of like adjectives. Courts have drawn clear lines between the strip-searching of people accused of felonies and those accused of misdemeanors, and between people who are merely under arrest and those who, after arraignment, are remanded into custody (the latter are searched as a matter of course). In *Weber* v. *Dell*, a 1986 federal case in the Second Circuit (which includes New York City), the court explicitly forbade the strip-searching of misdemeanor arrestees except on "reasonable individualized suspicion" that they may be hiding a weapon or some other contraband.

So courts have taken this matter very seriously. "This is probably one of the most pervasive and extensive human-rights violations in the city's history," Emery says. He's hyping his case, but the city appears to be taking it seriously as well, and it should. A typical award for an illegal strip search can run, Emery says, anywhere from $20,000 to $70,000. Even lowballing the cost, then this settlement could bound up towar $1 billion. That's about 65 mayora bunkers, in a case that has all the elements of courtroom drama: a high-octane defense attorney (and the man primarily responsible for the abolition o the old Board of Estimate); a glamorou federal judge, in Kimba Wood; a grou of people who were clearly wronged; another tale of Life Under Rudy.

EMERY AND HIS COLLEAGUE MATT BRINCKerhoff tripped over thi one by accident. For another, unrelated case, the were questioning two female corrections officer who acknowledged in th course of their deposition that the strip-searching o all detainees was a matte of explicit policy. They produced a memo, dated October 18, 1996, fro Alonzo Davis, an executiv officer of the Manhatta Court Pens, ordering tha "effective immediately, al female police prisoners arriving at this facility will b strip searched." The sam policy, Emery learned, ha been put in force with respect to men in July 1996.

Up until that time, people arrested for misdemeanors in Manhattan an Queens were processed by the Polic Department. Sometime in 1996, tha chore was handed off to the Departmen of Corrections, which had long been responsible for processing people afte they'd been arraigned, not released o recognizance by a judge, and were o their way to a holding cell. Post-arraignment strip-searching, remember, i kosher. So corrections officers carrie on with their usual M.O., forgetting th rather crucial difference that in the eye of the law, pre-arraignment arrestees ar an entirely different, and more blameless, lot.

To be fair, it should be noted that th city was quick to abandon the policy af

Photograph by Steffen Thalem

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ter Emery and Brinckerhoff discovered it, as a spokeswoman at the city's legal department took pains to point out (though not for attribution). For the most part, anyway: Brinckerhoff says, and his colleague John Cuti has written in a letter to the city lawyer handling the case, that spot checks the lawyers have undertaken at the Manhattan processing center confirmed that strip searches were still conducted occasionally. Through the early legal stages, Emery learned that the number of people searched totaled 53,000.

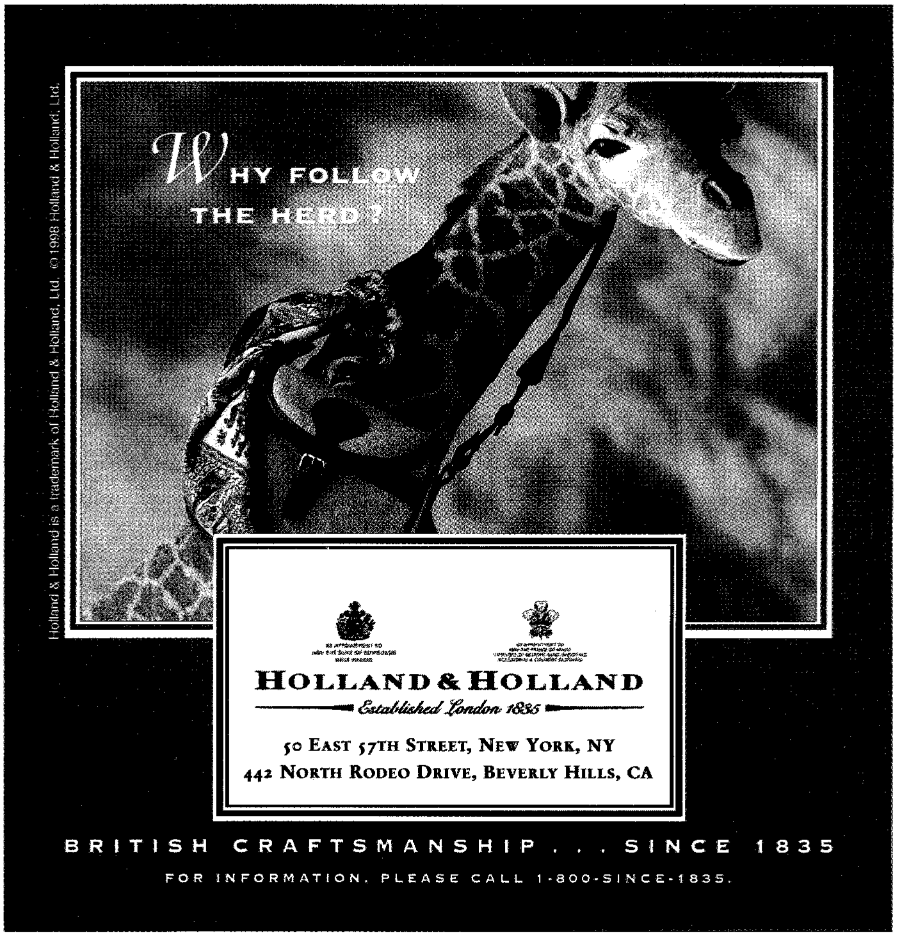
Who were they? Emery and Brinckerhoff set about trying to pull people together to qualify for a class action. They discovered ten good cases. Iris Zimmerman, 42, was charged in May 1997 with unlawful eviction and harassment resulting from an incident with a former roommate. She had never been arrested. Carlos Morales, 31, was nabbed in April 1997 for driving with a suspended license. No prior record. Danni Tyson was charged with disorderly conduct and resisting arrest stemming from an incident on a subway train. No prior arrests. Daniel Jackson was caught with a small amount of pot, class B misdemeanor, no criminal record. Vivian Williams did have one previous conviction, and on May 22 was arrested for the crime of trying to sell a pair of sneakers on the sidewalk without a vending permit. Clearly dangerous people. Eight of these ten, by the way, are black or Hispanic, suggesting that minorities were being hit disproportionately.

On March 18, Judge Wood granted Emery class certification, giving him permission to move ahead with the class-action suit. The city has been "all over the place," Emery says, in trying to figure out how to fight the suit. It can't deny that the searches happened, and it can't suggest that the searches were a deviation from policy. "The interesting question is not liability, because liability is pretty clear," Emery says. "The interesting question is how this thing is going to be fought on damages." Emery would prefer an overall settlement or a tiered system of damage amounts based on different levels of trauma people faced. He believes the city's ultimate strategy may be to make his firm try each case individually, to slow things down and stretch out the damage awards. The legal-department spokesperson would say only that "when there are violations of constitutional rights, assuming there were in this case, you have to look at the injury," probably meaning that different levels of relief would be appropriate.

There is no evidence that this practice was ordered by City Hall, and, again, the searches were mostly abandoned when Emery and Brinckerhoff filed their suit. All the same, it's funny how stories in which people's civil liberties wind up on the short end of the stick keep popping up during the Giuliani era; last week, for example, a City College security chief acknowledged that a surveillance camera was installed near a room where politically active students were known to meet in order to monitor them. Maybe the strip-search policy was just a misunderstanding, but it resulted in an unequivocal violation of the constitutional rights of a lot of people who are hardly threats to the commonweal, and it's one for which you and I will have to pay.

In memoriam: MANY PEOPLE IN NEW YORK politics found it difficult to feel much sympathy for Larry Douglas, the political consultant who disappeared two years ago and died at Coney Island Hospital recently of a heart attack at age 48. He wasn't the only résumé-padder in town, but he was among the more prodigious; when news reports caught him embellishing his client list in 1991, he fled to Israel. The next year, I met a friend at City Hall who drove me out to a coffee shop in Kew Gardens, and there sat Larry.

I learned then some of the sad details of a life that bred crippled self-esteem, which in its turn bred the kind of boasting that Larry relied on to justify himself and seek approval. He said he'd learned his lesson; and for four years, things seemed fine—he was back in politics, which was all he really loved and had. But by 1996, the old habits reappeared, and Larry again disappeared. "Where's Larry?" became a regular, if morbid, parlor game—there were rumors of an ATM record that placed him in the Chicago area, suppositions that he'd returned to Israel, speculation that he'd joined a Hasidic sect, or even that he'd died. It's sad to think that he was in Brighton Beach the entire time, devouring the papers and monitoring the news under an assumed name, utterly unable to participate, not because he faced any legal charges but simply because he was too ashamed to surface. He punished himself quite enough and should not be judged too harshly. ▬



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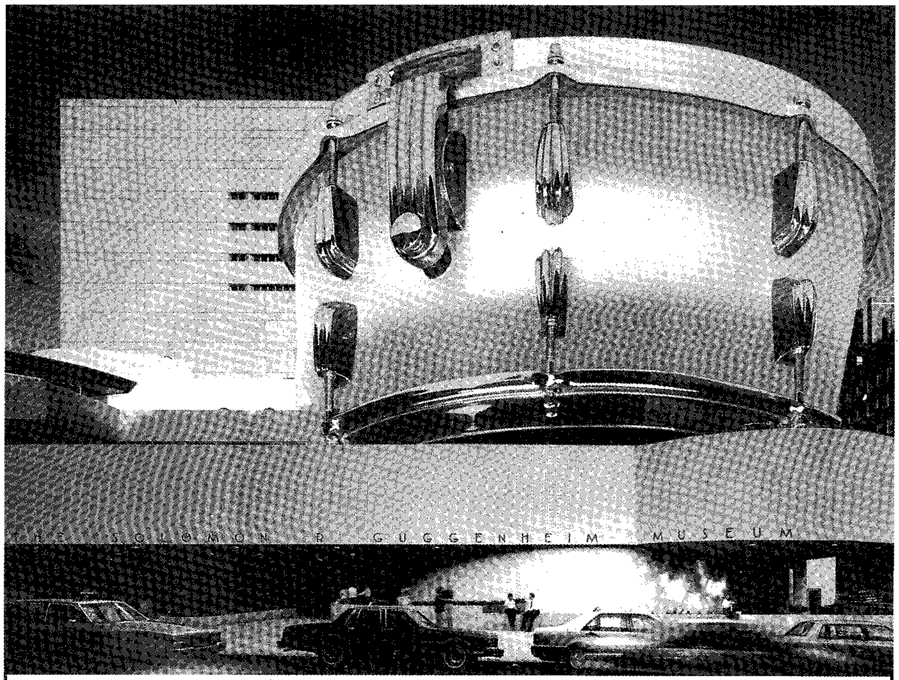

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HOLLYWOOD NIKKI FINKE

Sun Valley Daze

Herbert Allen's annual retreat for Hollywood moguls and Wall Street tycoons once was secret, and nearly all-male. Is a p.c. wind sweeping through the Idaho hills?

YEARS FROM NOW, IT WILL BE known as That Summer of Surrender, when the ultimate bastion of mogul machismo finally bowed to political correctness. For years Camp Allen was a secretive gathering of the privileged white men who sit atop America's entertainment conglomerates, a wilderness confab in Sun Valley, Idaho, replete with river-rafting, picnic-table power-lunching, and (the whole purpose of the exercise) hush-hush deal-making. But Herbert Allen's fabled summer retreat is changing in both style and substance, finally opening up to women and African-Americans on the one hand and downsizing its glitzy showbiz element on the other (unless, that is, you count Diane Sawyer and Tom Brokaw playing host and hostess, but more on that later).

"Since Allen & Co. is footing the bill, it's obviously people they want to be in business with," says a conference veteran. "Herbert isn't stupid: You can't survive in the mergers-and-acquisitions business today if you just stick to film companies."

So in place of the traditional Hollywood panel that once dominated the week, this year's conference—July 7 through 11, and hosted as always by the enigmatic investment banker—will feature two unprecedented discussions focusing on prominent African-Americans and women. Dick Parsons and Diane von Furstenberg will be leading things, for once, while Sun Valley regulars Terry Semel and Jeffrey Katzenberg will be rendered virtually mute.

Says Allen: "You can't keep putting on the same thing every year."

In truth, he gets a little defensive when it comes to the oft-made charge that Camp Allen has been, essentially, a white man's preserve. "There was no barrier," he claims when it's pointed out that in the sixteen-year history of his retreat, no African-American and only one woman (Jill Barad, of Mattel) has been invited to deliver one of the presentations, which are the prestige appointments at this gig. Suddenly, the typically collegial Allen begins talking in corporate-speak.

"Regarding women, what we didn't have was the knowledge of, or contact with, those who were in the types of businesses that we're dealing with," he says. "It's harder in media and technology to find women who are running these companies. It's nice to have the balance, but we didn't have the availability." In other words, *It's corporate America's fault, not mine.*

For the July 11 "Women and Business" discussion, Sawyer will moderate a panel comprising Barad, Von Furstenberg, the Washington Post Company's Katharine Graham, and ex-Disney executive Geraldine Laybourne. Talented players all, but where are Hollywood's three highest-ranking female executives (Paramount's Sherry Lansing and Sony's Lucy Fisher and Amy Pascal)? "I only *wish*," Pascal says. "They only invite women who own or run their companies—at least from what I understand. I'd love to go. Hopefully, in time I will." (Not lost on at least one male invitee is the fact that the "Women and Business" panel is the last official order of business—scheduled right after Bill Gates's 8:45 A.M. presentation. "Plenty of time to skip the women's nonsense and fly back to Los Angeles in time for lunch," he snorts.)

As for "Race in the Workplace: Past Practices/Future Challenges," the July 10 panel moderated by Brokaw, the assemblage will include Time Warner's Parsons, Kodak's George Fisher, Black Entertainment Television's Bob Johnson, Washington Post Company scion Donald Graham, and Leslie Jones, billed as a student at Emory University's Roberto C. Goizueta Business School.

Call it segregation, but most of Camp Allen's big-name regulars show up earlier, at the July 9 "Management and Other Ideas" panel, which in another time and place would have been known as that old standby the Entertainment Panel. (I guess the inclusion of Intel's Andy Grove threw enough of a curve to demand renaming the group.) Moderated by ex–Coca-Cola president (and Allen & Co. chairman) Don Keough, it includes USA Networks's Barry Diller, Time Warner's Gerald Levin, and News Corporation's Rupert Murdoch.

Mountain man: Investment banker Herbert Allen runs a summer camp for moguls in Idaho.

Right or wrong, there is a feeling that what used to count as high-finance fun at Camp Allen may be turning from horsey swagger into finger-wagging sanctimony The last thing any of these guys (or gals for that matter) wants is to be told what to do and whom to do it to. And if that change in tone weren't angst-provoking enough to the masters of moviemaking and TV, this year's retreat will feature presentations by more high-tech companies than traditional entertainment producers Alongside Bob Wright from NBC and Michael Eisner from Disney, a new generation of infobarons will make the case for Comcast, Loral, Nokia, and America Online. (Coca-Cola and Microsoft round out the list of featured firms.) This insidious trend began last year, when the conference all but ignored entertainment and media in favor of *Fortune* 500 stalwarts like Gillette and Heinz.

Even that benchmark of boys'-night-

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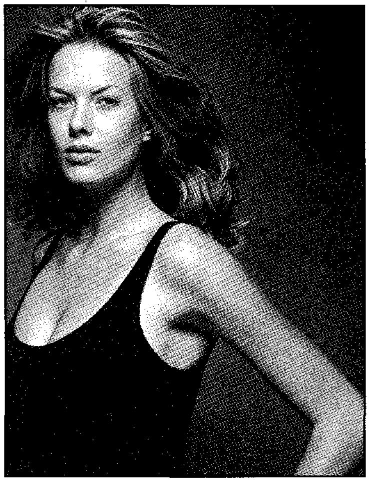
out bawdiness—the annual Friday-night highlight-of-the-conference poolside dinner emceed by Allen & Co. managing director Jack Schneider—will be considerably toned down ("If *I* said half the things Jack says, I'd be lynched," Allen says. "But people know there's no animus in what he does"). Gone are the whips, chains, and dildos, as well as the really mean pranks, of yore. (At Camp Allen two years ago, for example, ICM chairman Jeff Berg inherited Mike Ovitz's "biggest prick in Hollywood" award, while recently fired entertainment executives were given WILL WORK FOR FOOD sandwich boards.)

Enter a new spirit of niceness, where dressed-up G.I. Joes and G-rated remarks from the speakers are meant to amuse rather than sting. It's as if all those Wasps partying in Bohemian Grove were suddenly told to put their clothes on.

Needless to say, the nattering from Hollywood has already begun: Bring back the good old days when the ability to green-light pictures, sleep with starlets, and fly around in your own Gulfstream III was the only price of admission to preen in Sun Valley, and those computer and telecommunications geeks with their pocket protectors were still working out of garages. "It's just not as intimate as it used to be," whines one entertainment executive, adding, "All right, I'll be honest. It's also not as exclusive."

The Allen & Co. invitation used to be what separated the adolescents from the boys in Hollywood, a stamp of approval from Wall Street, confirmation that making feature films and sitcoms was an enviable enterprise. And the perks! How many makers of dishwashers or diapers attending *their* respective industry retreats received such celebrity treatment back in 1994 as a full-page spread complete with pedigree-enhancing headline (THE NEW ESTABLISHMENT) in *Vanity Fair*? Could Joe Roth on *People*'s "Sexiest Man Alive" cover be far behind?

INDEED, WHERE *VANITY FAIR* TROD, THE rest of the press quickly followed, to the point now where *USA Today* annually sends one of its business reporters to spy on Sun Valley, and last year *Entertainment Weekly* put two reporters on the story (their scoop? *Oh, wow, Barry Diller on a bicycle!*). There's something sad about a no-longer-secret conference that's been turned into a weeklong photo op where the media barons look like Marlboro Men in Bermuda shorts (nowhere else are so many knobby knees exposed in one place at the same



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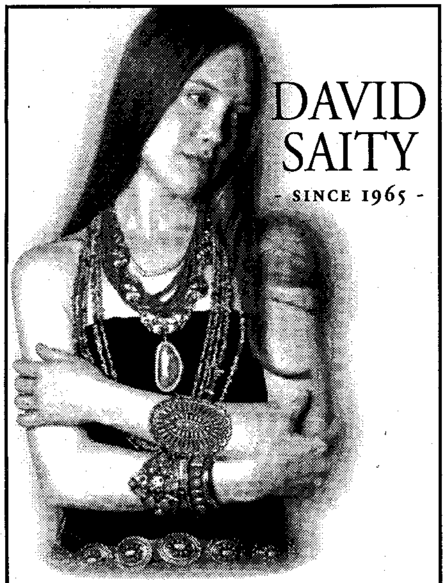

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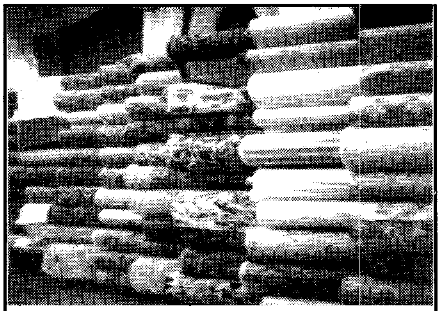

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time). Gone, too, is the tradition of participants' not divulging details to the press for fear of banishment by Herb.

"In terms of whether guests speak or don't speak, I don't think we should impose our standards on them either way," Allen maintains. "That's their business." The press isn't invited, he punts, not because reporters and camera crews might badger the 140 or so corporate chiefs and their families and 40 institutional investors representing $1 trillion, but because "we just don't have room . . . we're bursting at the seams." In Allen's mind, apparently, Brokaw and Sawyer can be trusted not to do what their respective employers pay them millions *to* do: "Tom is a close personal friend, and Diane is not invited as a member of the media. They won't report. He's not there in a professional capacity. Neither is she."

In light of all this newfound conscience and awareness, it's easy to lose sight of the fact that Camp Allen is, in the end, about making money. This is, after all, where Warren Buffett suggested that Disney's Michael Eisner and Capital Cities/ABC's Tom Murphy might get together; where Rupert Murdoch began chatting with Ron Perelman and ended up with New World; where a tennis game between Turner Broadcasting's Scott Sassa and Castle Rock's Alan Horn put them in business together. It's also where fiery feuds are put to rest, at least for a week; where else would Levin and Murdoch break bread together, or Sumner Redstone make small talk with Barry Diller? And it's where a newly minted Hollywood mogul like Edgar Bronfman Jr. can confront his critics and show he's "no third-generation bimbo," as Diller once put it.

"I just think that part of it is being able to deal with these guys in a completely different environment, where some of the character armor goes away," one Camp Allen regular says. "You get a better understanding of not only how they drive their businesses but who they are. I think that part of the conference is invaluable." Spoken like a true member of the New Establishment—making way for the Newer Establishment.

Because they're no longer the focus of the retreat, L.A.'s in crowd is coming on Friday and leaving Saturday—once a breach of etiquette. Herb Allen, looking forward, doesn't mind.

"I'm sure that the guys who come out from Hollywood think the most important day is whenever they get there," Allen says. "But overall, there's no difference." ▬

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Cineplex Odious

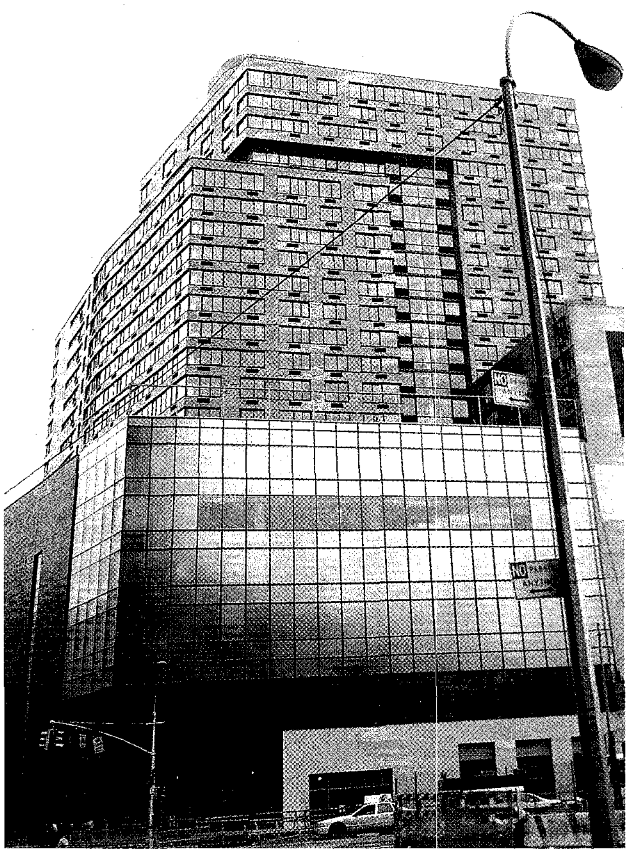
Outsize movie theaters are making new apartment towers uglier than they've ever been. So don't blame the architects for these big boxes. Blame Hollywood.

UNLIKE MOST OTHER NEW YORKers, I won't let myself hate a new building simply because it's new. It's a matter of principle. Or professional ethics. Or something. For example, no matter how much friends and acquaintances urge me to scorn Union Square South—the nearly completed apartment-and-retail complex that lurks at the bottom end of Park Avenue—I refuse. Though I have to admit I've been tempted.

Mostly, I've been confused by this peculiar agglomeration of a building designed by architects Davis Brody Bond. Really, it's two buildings, and one of them, the top part, has much to recommend it: a slim, sophisticated brick apartment tower distinguished by an angular shape and a superabundance of windows (it compares favorably with the clumsy kindergarten-block shafts of Zeckendorf Towers across 14th Street, a complex that was designed by the same architecture firm a decade ago). But there is something very wrong with the man-made mesa on which the new tower sits. It is an asymmetrical chunk that fills an entire block, with 85-foot-tall walls surfaced in many different materials, none of them especially nice. Lots of vents, not a lot of windows. Every time I walked by, I wondered whether the simple science of making a building meet the street had been entirely forgotten.

Then one day, I noticed a tattered banner hanging from the 13th Street–and–Broadway corner of the building: MANHATTAN'S FIRST ALL STADIUM THEATER, it announced. United Artists, it said, will soon be setting up shop with fourteen wall-to-wall screens, rocking-chair stadium seating, and a sound system that reads like a stock-exchange ticker: "Dolby dts SDDS THX."

The fact that this hulking edifice was designed, in part, to house a megaplex theater explained a lot, but not everything. Like most other buildings in this city, Union Square South was shaped less by an architect's vision than by a developer's need to make money and by the peculiarities of New York's zoning laws. The zoning laws that are in place in Union Square, a so-called Special District, and in most other parts of the city as well, obligate builders to follow rules designed to make new buildings come out looking like old buildings.


The graceless, windowless base makes Union Square South an eyesore.

To a great extent, New York's zoning is Fear of the New codified as law, motivated largely by regret over a trend that started in the sixties, when developers were given bonus "floor-area ratio" for public plazas. What we ended up with was a generation of excessively tall buildings surrounded by uninviting expanses of pavement. New rules instituted in many parts of Manhattan beginning in the mid-eighties required developers to build right out to the property line, where the sidewalk begins. Then setbacks—like the tiers of a wedding cake—were mandated at specific intervals to allow sunlight. Build within the prescribed envelope and the end result should be—*voila!*—the Chrysler Building.

Of course, we haven't seen a lot of new buildings that look that way. Now, zoning that favors prewar building types over postwar building types has conspired with an economy that favors exceptionally postwar varieties of business—multiplex theaters and square-footage-hungry mass merchants—to create a mutant race of buildings.

While politicians continue to squabble over a Giuliani-administration proposal that would permit suburban-style big-box stores to be built in fading industrial neighborhoods, big boxes are already a fixture at prime Manhattan locations, disguised by the apartment towers that sit on top of them. Unlike the suburban variety that generally contains 100,000 square feet of Target or Wal-Mart, these urban boxes usually hold several stores and a multiplex. Once I pictured Union Square South's base in the middle of a steamy suburban parking lot, I was able to understand the building for what it is.

And Union Square South is just the beginning. Out in America proper, the movie-theater industry has been going wild. Somehow, in the age of the VCR and satellite television, movie attendance has shot way up. According to the National Association of Theater Owners, total movie-ticket sales last year were the highest since 1959. "It's not just because of the movies," says Phil Zacheretti, a vice-president at the

Photograph by John Kerr

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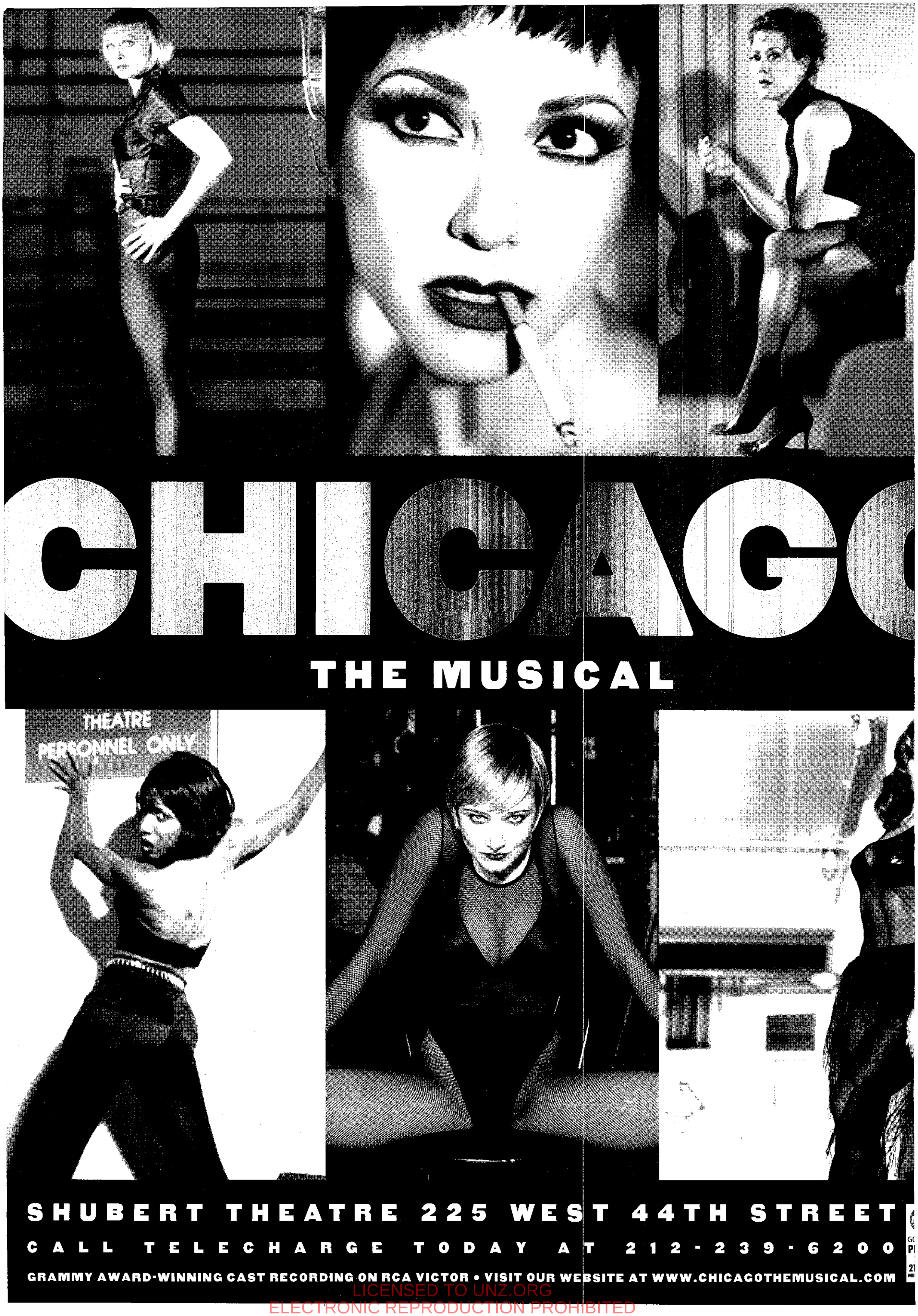
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Like sport-utility vehicles, new theaters are overengineered. They have stadium seating, which means the floors are sloped so steeply that your view of the screen is never blocked. The seats feature lumbar support, padded retractable armrests, and plastic cup-holders. The screens, which shrank to postage-stamp size during the dawn of the multiplex, have grown taller and wider. Sound systems are ever more sophisticated (especially important for scenes of mass destruction), and concession stands—the most profitable part of any theater—now feature a veritable smorgasbord: pizza, fried chicken, and designer coffees.

New York City, however, is only now sharing in this bounty. The city is underscreened (that's the industry parlance); the only stadium seating in Manhattan is in the Imax theater at Lincoln Square. But all that's changing. Just as New York has been colonized by roadside favorites such as Staples and Filene's Basement, the big city has been discovered by the movie-theater chains. As many as 25 new multiplex cinemas will open in the city in the next five years, including Magic Johnson's 'plex on 125th Street, a downtown-Brooklyn project, and a fifteen-screener in Battery Park City.

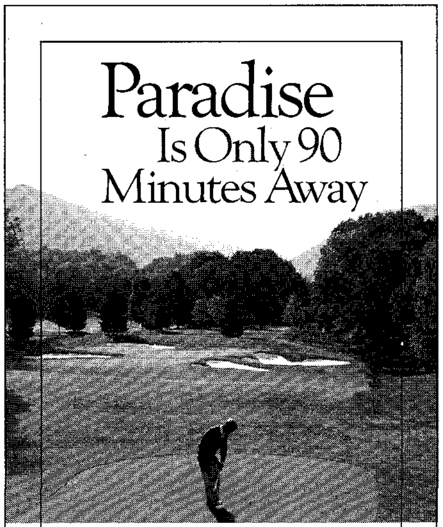
Jeff Blau, the executive vice-president of the Related Companies, developer of Union Square South, believes that multiplex theaters are destiny. With zoning that mandates a street wall 85 to 125 feet tall, you wind up with four or more extremely large floors. At Union Square South, the footprint of the base is 50,000 square feet. "You can't put residential on them," Blau says. "Retail, historically, has never worked [in New York] above the second floor. There's only one use that makes sense—the multiplex."

UNION SQUARE SOUTH IS NOT THE FIRST OF its kind in New York. In 1994, the thirteen-screen Loews Cineplex Lincoln Square at Broadway and 68th Street, with its themed environment (all the theaters are named after dead movie palaces) and mall of concession areas (right now there's a Godzilla gift shop), is the prototype. It shares its square-block building with a Gap store and the Reebok Sport Club, and a lean tower rises above. The architects at Kohn Pedersen Fox were somewhat more successful than those at Davis Brody Bond at creating a graceful envelope for this mix. Although *graceful* may not be the right word. Like Union Square South, Lincoln Square has its share of ugly, blank exterior walls, but variegated brick makes the expanses *relatively* attractive. The building is helped immensely by a James Carpenter artwork on the Columbus Avenue façade and by use of interesting, curved volumes atop the base.

The outside is so bad because it has to accommodate what goes on inside. A fourteen-screen cinema spread out vertically, across several floors, means that there are going to be a lot of windowless expanses. Making it fit requires a special breed of architect. Richard De Marco, for instance, is an associate at Schuman Lichtenstein Claman Efron, a firm that says it has a dozen multiplex designs in the works. De Marco spends his days manipulating the space inside buildings like a puzzle, trying to find room for 14 or 20 or 25 auditoriums, working around the girders and ducts that support the apartment building above. Such problem-solving is reminiscent of the work architects used to do squeezing every square inch of office space out of twenties-skyscraper floor plans. Except, to those old office jockeys, a building's greatest asset was its windows.

"They don't like light," quips architect Steven Davis about Union Square South's commercial tenants. He's not just talking about United Artists. The retail tenants, including Circuit City and Virgin Megastore, "want to use every square inch up to the perimeter without windows . . . and they should because of the rents they pay in New York." So Union Square South has display windows at street level, as mandated by zoning, but above the first floor there are areas of brick, masonry cladding, translucent glass, and—soon—a digital art piece by Kristin Jones and Andrew Ginzel. But precious few windows.

The result is that zoning intended "to preserve and enhance the special character of the Square" has actually produced a building that does exactly the opposite. Somehow, it didn't occur to anyone that an obligatory street wall on a building that fills an entire block might create something less welcoming than a plaza. Somehow, no one realized that a street wall without windows is not especially human-scaled or pedestrian-friendly. Instead of something with the charm of, say, an old Raymond Hood skyscraper, we get a building with the charm of an old E.J. Korvette's. ▬



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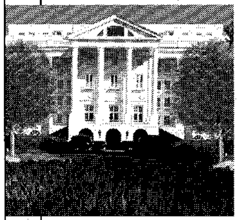

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SAAB 95

MANUFACTURER:
Saab Automobile AB.

DESIGN:
Wedge profile, extremely low drag coefficient (Cd 0.29).

ENGINES:
Asymmetrical turbocharged 3.0-liter V6. 200 hp at 5,500 rpm, 229 ft.-lb. of torque at 2,100 rpm. Light-pressure turbocharged 2.3 liter. 170 hp at 5,500 rpm, 207 ft.-lb. of torque at 1,800 rpm.

ACCELERATION (V6):
Zero to 60 mph in 7.4 seconds. Top speed 147 mph.

INSTRUMENTATION:
"Black panel" vital-information-only display.

SAFETY SYSTEMS:
Saab Active Head Restraint, front and rear crumple zones, steel-reinforced roll cage, four-wheel antilock brakes, dual front and side air bags, Saab Safeseat.

WEAPONS:
None.

SAAB GRIPEN

MANUFACTURER:
Saab Military Aircraft AB.

DESIGN:
Delta wing with full-moving forward "canard" wings.

ENGINE:
RM12 with afterburner. Maximum thrust of 82 kN.

ACCELERATION:
Mach 0.5 to Mach 1.1 in 30 seconds.

INSTRUMENTATION:
"Black panel" vital-information-only display.

SAFETY SYSTEMS:
Self-sealing fuel tanks, three-wheel antilock brakes, Martin-Baker 10LS ejection seat.

WEAPONS:
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New York

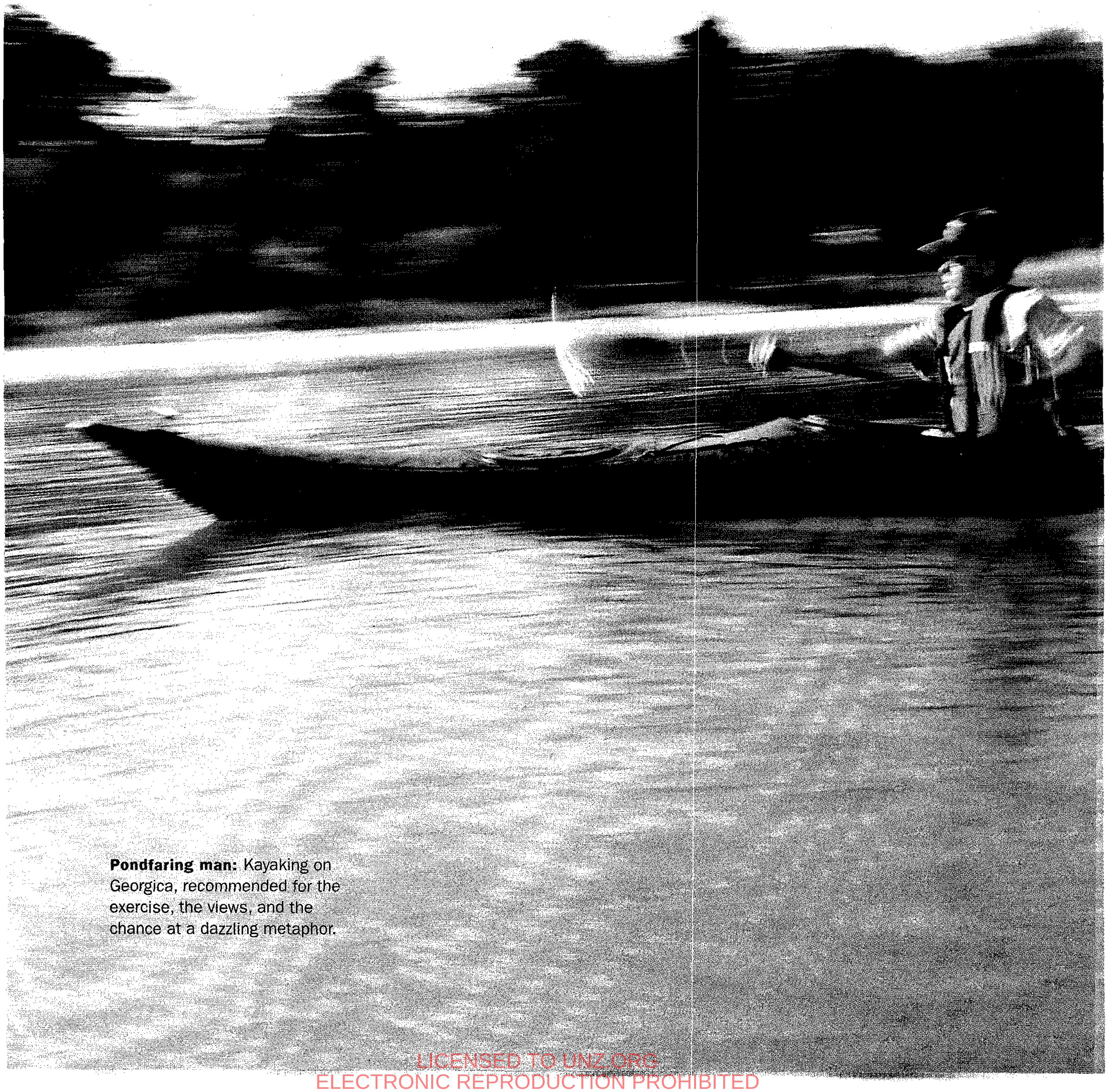
Summer Fun

AT HOME: WHERE THE CROWDS DISAPPEAR, THE STREETS ARE MORE INVITING—AND THE YANKEES HARDLY EVER LOSE A GAME.

AND AWAY: WHERE BEACHES BECKON, PARKS SEEM GREENER—AND THE YANKEES HARDLY EVER LOSE A GAME.

A **Highwa**

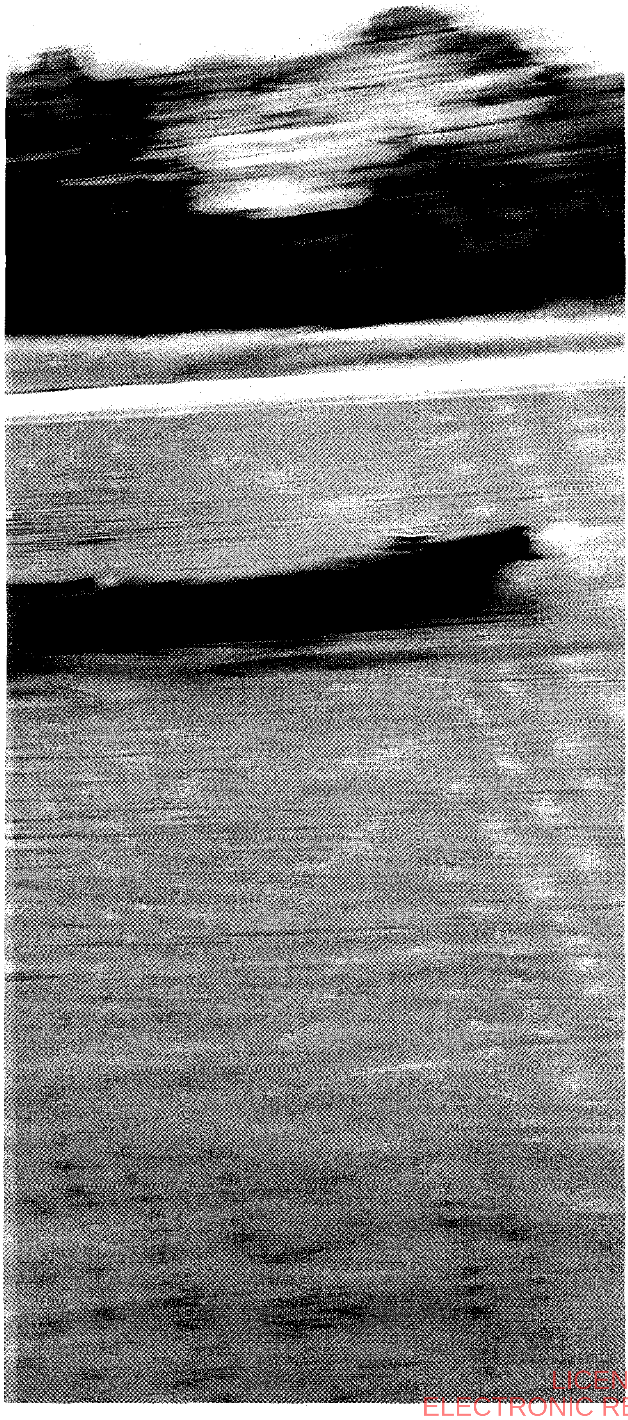
. . . yet the East End of Long Island remains a mecca for boaters and fishermen. It's therefore the perfect spot for the literary male writer to assume a reflective air, cast off from shore, and face down a haddock. **By Henry Alford**



Pondfaring man: Kayaking on Georgica, recommended for the exercise, the views, and the chance at a dazzling metaphor.

uns Through It

Summer Fun
AWAY

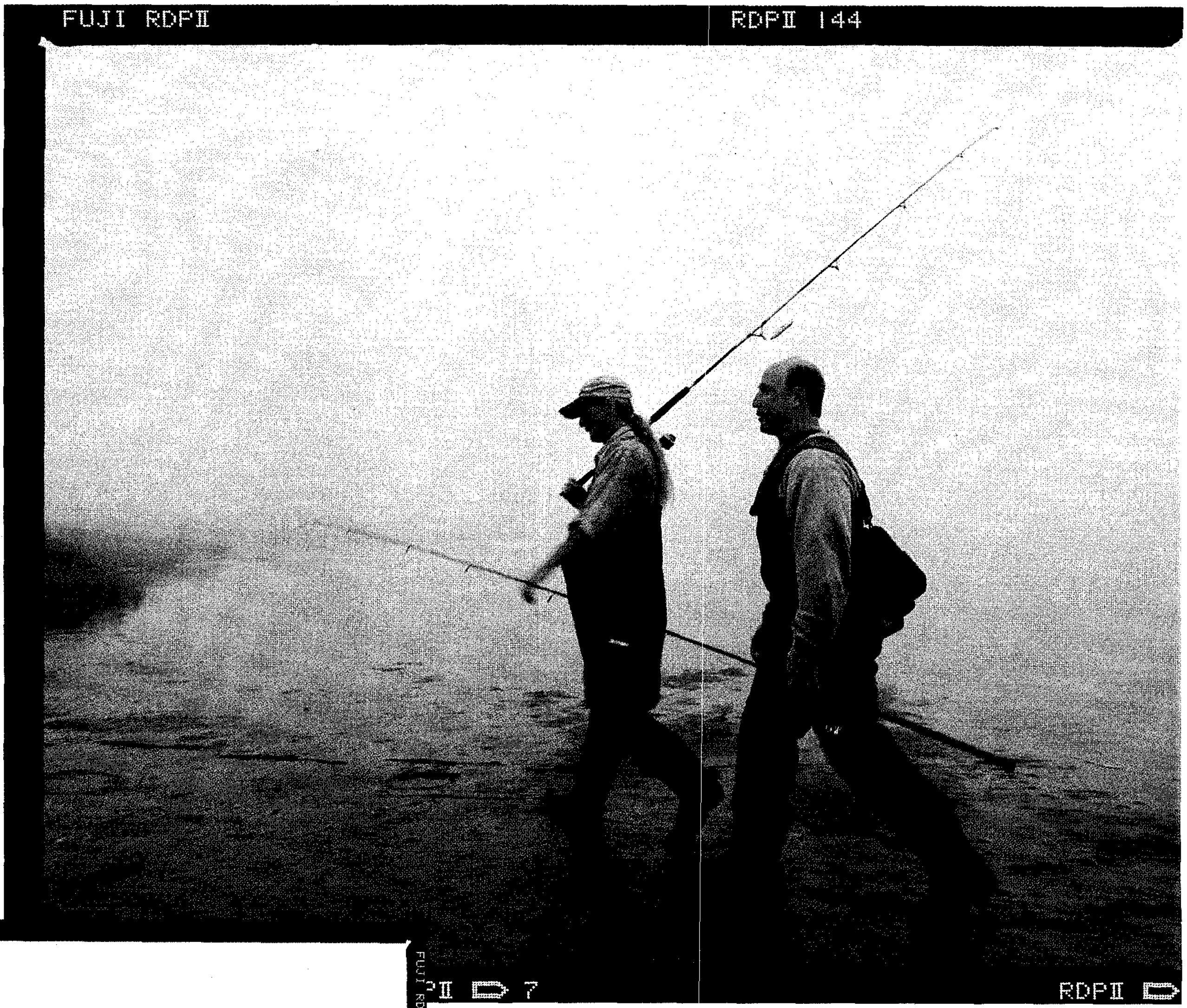


IT IS THE DUTY OF THE INTROSPECTIVE, literary male writer, in the course of his career as an introspective literary male, to write a story in which he unbosoms universal truths while engaged in the act of fishing. Bobbing upon the watery depths, alert to the sudden presence of thorny verities, or of haddock, he must descend deep into the pit of his humanity and then mine that rich ore of his profession: awful splendor. So when, earlier this summer, I went to the Hamptons for three days of fishing, I knew that this was more than an opportunity to savor the blandishments of one of the Eastern seaboard's loveliest settings; this was an opportunity to practice eliciting stunned awe from the *Esquire* subscriber base and, perhaps, to make a dazzling literary metaphor of my dead father.

I started with sportfishing. At eight o'clock on a sunshiny Wednesday morning in Montauk harbor, I boarded *Lazybones,* a 55-foot "party boat" that can accommodate 45. I told the ruggedly handsome mate who collected my $25 half-day fare, "I'm hoping to encounter awful splendor today." His expression betrayed bafflement. I explained, "You know how in fishing stories, the fisherman looks deep into the beast's eye and has a harrowing moment of self-realization?" The mate matter-of-factly responded, "That's not going to happen today." What was going to happen was fluke, or summer flounder. Each fisherman was given a rod as well as bait resembling indelicately prepared sushi. As we chugged out to the fog-saddled sea, I fell into conversation with a courtly 73-year-old, ponytailed gentleman. "My dear boy, you've never eaten fluke?" he said to me spiritedly, laying his hand on my shoulder. "The most delicious thing in the world." My brain flashed: possible father surrogate?

I would like to be able to tell you that I now understand the wisdom of this man's statement, and that fluke is at present my daily bread. But over the course of the next four hours, I caught only one fish, and it was wee, well under the fifteen-inch minimum length. This would have been less damaging to my confidence were fluke fishing not so easy (you simply let your hook drop to the bottom, then wait) or were the woman fishing adjacent to me—a first-timer who had confessed to mild seasickness—not so spectacularly successful. "Attaboy, lady!" the mate who'd collected my fare yelled at this woman after she had reeled in five fluke and one striped bass in the first two hours: "She's throwin' 'em over the rails!" When I asked this woman, "What's your secret?," she

PHOTOGRAPHED BY
RONNIE ANDREN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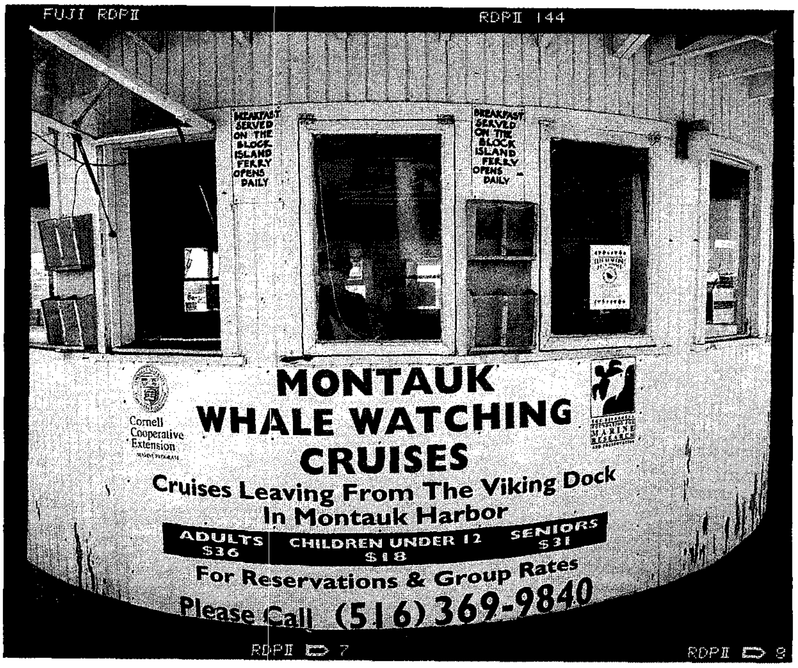
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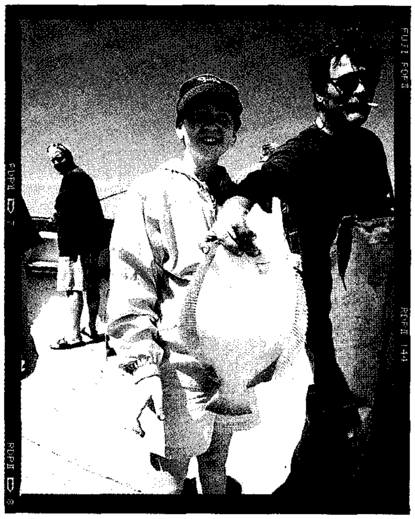
Into the drink: Top, Shinnecock Bay, very, very early in the morning (note absence of fish). Above, trimaran sailing in Northwest Harbor. Right, depart from Montauk Harbor to pursue (or *just reflect upon) Hemingway-size sea creatures.*

told me, "It's called 'I-don't-know-what-the-hell-I'm-doing.' " I smiled bleakly. At one point her line got tangled with another person's on the other side of the boat; moments later, the mate who untangled the lines appeared with an eighteen-inch fluke and said to the woman, "Here, this was on your line."

FLUKE—OR, AS I CAME TO THINK of it, Bizarre Coincidence—was apparently not my fish, and my inability to apprehend any of regulation size was keeping me from having important literary thoughts. At the conclusion of our voyage, I skulked back to my rental car with not a little embarrassment, neatly dodging the man who had called me "my dear boy," only to find that I had left my headlights on and my battery was dead. Six phone calls produced an intense, burly mechanic from B&B Auto Service in Montauk, who jumped my car. I explained that I was on business, writing "my big fishing story," and needed a receipt. As I sheepishly closed the car's hood, I was filled with the strange delusion that my fellow *Lazybones* fishermen—now wandering around the parking lot lugging plastic baggies filled with the fluke they had caught and had had filleted by the mates—would ritually mock me by smearing their fillets on my face and genitals. This did not happen. However, as I pulled out of the parking lot two minutes later, the mechanic roared his tow truck perpendicularly in front of me, cutting me off: I had failed to close my hood all the way. He jumped out of his truck and slammed it shut, yelling, "This way, they won't have to buy you a new windshield, too!" From inside my car, I gave him a meek wave, as if to plead, *Release me from this festival of inadequacy.*

You will nod empathically, I think, when I tell you that on my next outing I gravitated to the soothing and picturesque. Indeed, I have seldom undertaken a more heart-stirring and visually glorious activity than that in which I found myself engaged the following morning: fly-fishing from a kayak, just offshore from the Shinnecock Indian Reservation in Shinnecock Bay, Southampton, at 7:30 A.M.—the earliest I have ever been awake east of Mastic-Shirley. I had engaged the services of North Sea Kayaking instructor Steve Lancia ($145 for three hours). Our first 35 minutes were spent standing onshore, practicing, without a fly on my line, the graceful art of casting; I slowly transformed my semaphore of intent into a surgical strike of aggression. Once we were out on the water, each in our own Old Town kayak, the combination of location and activity engendered in me a golden, International Coffees–type glow. Birds twittered, clammers clammed. I felt ready—ready to remark upon the noble proportions of a dying tuna, ready to behold a bluefish and then gravely announce, "We are all our fathers' sons."

But where were the fish? Finally, two hours into the outing, I had a strike. Steve, boyishly excitable, screamed, "Yes!" I reeled in hurriedly. Steve was genuinely enthusiastic: "I am so happy for you. I'm gonna get my camera. This is it, man. This is everything." I kept reeling in. Steve thought it might be "a blue." I was hoping for striped bass but would not sniff at a blue. When my quarry flashed in the water, Steve announced, "I think it's a skate"; we were sliding precipitately down the scale of fish desirability. The fish burst from the water. Steve exclaimed, "A sea robin! Very nice." He tried to put a spin on it, saying, "It's a beautiful fish—see the wings on it?" to which I murmured, "The showgirl of the fish community." Now, I don't mean to cast aspersions on showgirls, but for those of you who have never looked at a sea robin with the startling proximity that a kayak can afford you, here is the gist—think of a demented Genghis Khan. Add cancer-pocked flagella. Dip in polymer. In short, an entity to keep as far away as possible from the word *bisque*. An entity unlikely to elicit philosophical insight. We returned the fish to the water; I thanked Steve for his company and guidance, then headed on my way.



No fluke: For some, they really were biting.

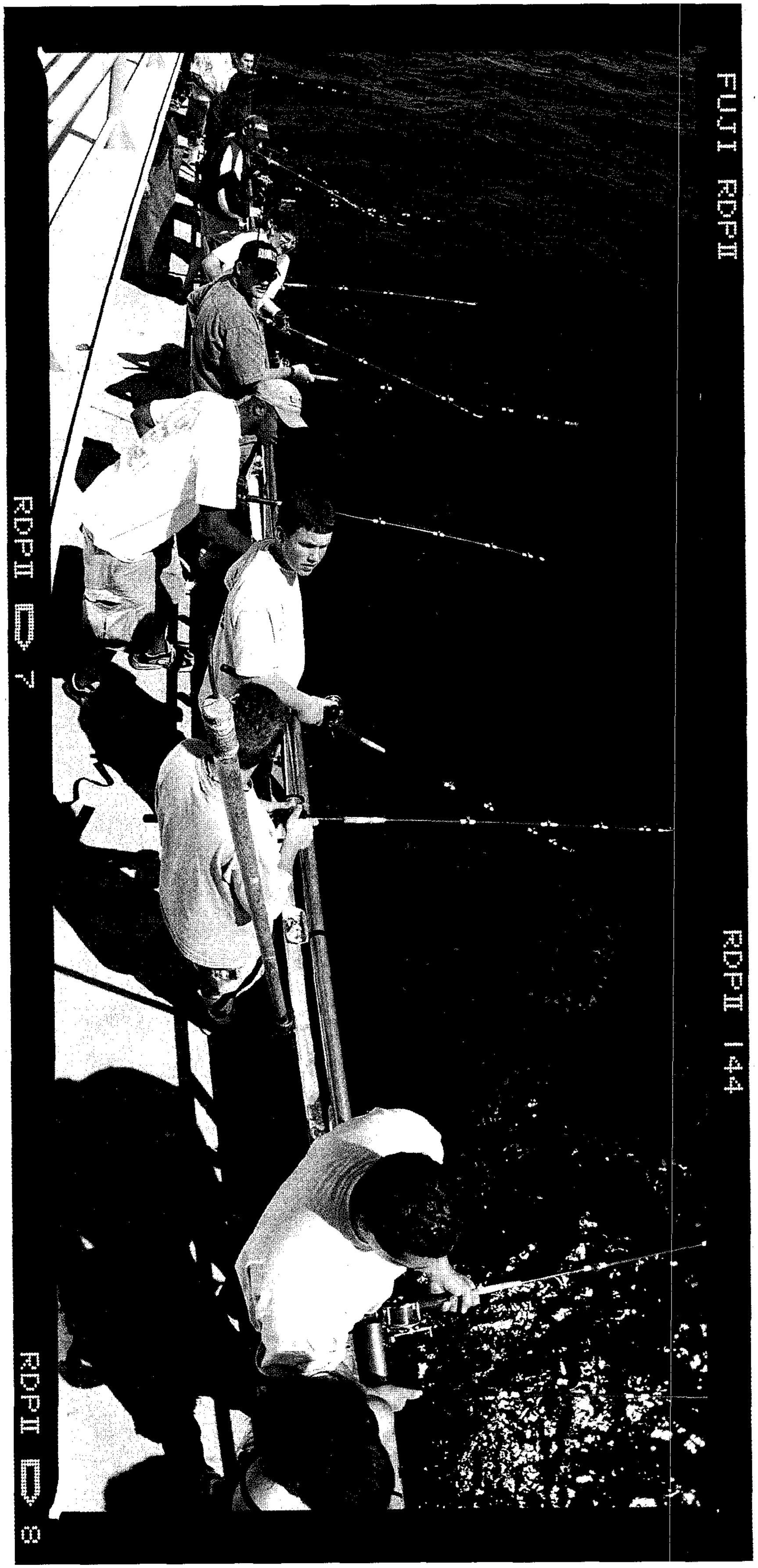
Bad luck runs in streaks. And so, although it should have surprised me when, upon returning to my lodgings at the Sea Breeze Inn in Amagansett, I discovered fourteen members of the Anglers Club, all on an Anglers Club fishing trip, it did not. I simply thought, "Of course. And then the innkeeper will turn out to be Mrs. Paul." Six minutes later, hearing the phrase *creel limit* being flung across the porch, I hustled into my car and sped off.

Heavy drinking commenced. Heavy drinking (so essential to manly contemplation) continued. As I remember it—it is almost dawn as I write this, and I am well into a bottle of Seagram's—it was at this juncture that I had my first epiphany. Namely, I was in the wrong Hampton. If you're looking for penetrating writerly aperçus, you don't go to Southampton, the tatty, spinsterish aunt of the Hamptons; nor to Montauk, the Hamptons' jovial, beer-gutted cousin. And you certainly don't go to East Hampton, that whorish geographical bauble. No, you must hie yourself to Beard-Tugging Central: Bridgehampton.

Down on Bridgehampton's Mecox Beach, notepad at my side, I watched a gorgeous sunset and found myself scribbling the notation *flutelike cry of the loon.* I thought: Yes. Yes. Perhaps I'm making my search for awful splendor too difficult, I thought. Maybe the equation Scenery + Boat + Pursuit of Fish was excessively ambitious, and should be divested of its third and most time-consuming component.

And so I headed off the next day to boat around Georgica Pond, the site of homes owned by Steven Spielberg, Martha Stewart, and Ron Perelman. Renting a kayak from Main Beach Surf & Sport in Wainscott for $65 for a half-day, I told a friendly employee named Lars that I was "a journalist in recovery" and that I was "hoping to reconnect with my troubled childhood." He applauded this pursuit. It took me two hours to trace the perimeter of the beautiful, sun-dappled pond, a period marked by two renditions of the *Hawaii Five-O* theme song, a flirtation with a truculent swan, and a vague desire to present myself at the Spielberg compound as a sea-weary Schindler Wasp. Near, but not at, Martha Stewart's house, I saw a blonde, forties-ish woman in a white sweatshirt. Thinking that maybe my journey would lead me to The Mother, not The Father, I yelled across the pond, "Martha! I've brought the swan's-head gondola lawn chairs with the matching jabot drapery!" The woman squinted and walked away.

Perhaps speed would provide the antidote, I thought. So I drove up to the northern coast of East Hampton, to the



lovely Cedar Point Park, where, at a Main Beach outpost, I rented a trimaran ($50 a half-day). The wind, coming from the northwest, was fierce whitecaps dotted the water like tainted meringue. Indeed, so awesome was the wind that, although I am a mature salt if not an old salt, I prevailed upon Tom the 23-year-old Main Beach employee manning the outpost, to sail with me. I sat in the one-man cockpit and worked the foot rudders while Tom worked the sail. The pontoons slapped against the water, exploding in a miasma of salty spray: Neptune's facial. We rocketed forth with startling speed; lightning would be faster, except it zags. Mirth abounded. I started laughing, and was unable to stop. There are moments in life that require precise words, and so I will try, through the dampening fog of the Seagram's, to summon up the proper ones. *Cowabunga* is one. Also, *tubular hellcraft.*

But still no awful splendor. So galvanized was I by sailing, however, that I decided to try fishing again. But when I arrived at Montauk harbor without a boat reservation the next day at noon, I discovered that the only option available to me was the Viking line's casino cruise, at a mere $3 (off-season) for a four-hour ride. I joined the fifteen other passenger-gamblers. As we cruised out to international waters, I went to the upper deck and lay in the sun without my shirt on; a mustachioed senior in a denim cap remarked, "I guess you lost your shirt!," to which I responded, "Good one." The slot machines broke down with some regularity during the voyage prompting the mates to fix them, and to encourage us to buy drinks. At one point I almost tripped over the guts of a slot machine that cluttered up an aisle issuing from its viscera were what must have been 700 sweat-soaked slugs and quarters. Awful splendor.

I returned my car the following morning to the National Car Rental office at La Guardia. I explained to a soft-spoken National clerk that while I was writing "my big fishing story" out in the Hamptons, my car's battery had died and I had hired a mechanic. The woman apologized and offered me a $25 rebate. "But as it turned out," I told her, "it worked well for the story." To the limited extent that she was interested in this statement her interest was marked by confusion "That mechanic," I announced, "was the spitting image of my late father." ■

Get rail: Would deep waters supply a harrowing moment of self-realization? "That's not going to happen today," replied the mate.

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Fish 'n' Ships

On the water, in the Hamptons, for $20,000 a day—and *under.*

By Sarah Bernard and Vanessa Grigoriadis

FISHING AND BOATING on Long Island's East End are no doubt easily indulged summer fantasies. But without the boating equivalent of a Zagat, where to begin? For the scenic observer or the determined dinner guest, here's a guide to the Hamptons' best options:

FISHING

"Anyone can fish, but fly-fishing is a true sport," says Jean-Luc Brouillaud, the heavy-accented proprietor of **Lure & Feather Co.** (400 Pantigo Road, East Hampton; 516-329-5829). For $50 per hour, Brouillaud teaches the old English art (that's fishing without bait to you, plebe) on the lawn outside his shop before taking you and yours to sea in his 22-foot craft. The prey? "Anything that swims," which means mostly striped bass and tuna in these parts. "Fly-fishing is a challenge for even the best sportsman, and you never master the thing," says Brouillaud. "That's the beauty of it."

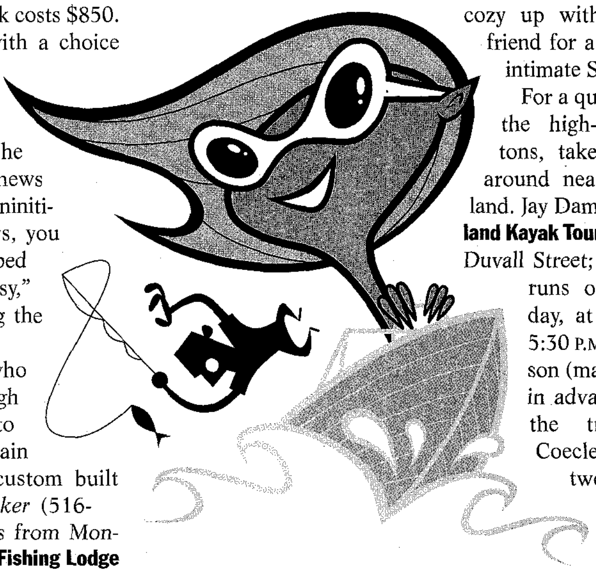
Viking Fishing Fleet and Ferry Lines (West Lake Drive, Montauk; 516-668-5700) is not just for bloodthirsty gamblers at sea. Starting July 4 and continuing through August, whale-watching tours will be given Wednesdays through Sundays from 11 A.M. to 5 P.M. at $36 for adults, $32 for seniors, and $18 for children 5 to 12 years old. The 141-foot steel vessel can hold up to 200 binocular-wielding passengers and leaves from Montauk for a day of spying on sperm whales and mahi-mahi as well as dolphins, which will perform for your cameras on cue. Also beginning in July, night-fishing aficionados should report at 7 P.M. Wednesdays through Saturdays and whenever there is a full or new moon. Tours, which pull in around midnight, start at $40 a person, including equipment.

From a jaunt down to Costa Rica to a day outing off Montauk Point, Gene Kelly of **Montauk Sport Fishing** (516-668-2019) will arrange all the details and provide a crew. A half-day of inshore fishing for up to six people, with the chance to reel in striped bass, fluke, and bluefish, is $375 (a full day is $650); a full day's worth of offshore angling for tuna and shark costs $850. Kelly is ready with a choice of 40 fully equipped 30- to 40-foot sportfishing boats, and he has some good news for this season's uninitiated. "These days, you can catch 30 striped bass in a day, easy," he says, assessing the summer's surge.

For those who can't get far enough away, from June to November, Captain Mike Brumm's custom built 38-foot *Daybreaker* (516-668-5070) leaves from Montauk's **West Lake Fishing Lodge** for "canyon trips"—overnight trips 67 nautical miles offshore to the continental shelf. When the ocean's depth drops to 500 fathoms, he wakes up any sleeping passengers for the catch of tuna and blue marlin. Why trek so far? Captain Brumm—who also leads half- and full-day excursions—says simply, "Bigger numbers and bigger fish." It's $2,200 for a 24-to-27-hour ride that allows for a maximum of six passengers.

BOATING

"I like to take my congregation out from the most magnificent embarkment in Long Island," says George Wilson of **Aliento Charter** (516-267-6817) about East Hampton Point. "I mean, my charters." The retired Presbyterian minister does occasionally marry couples on his 50-foot garden-design teak ketch, but the red-and-green *Aliento* ("breath of life") is often available for more spontaneous pursuits, like a day trip to the largest privately owned island on the East Coast, Gardiner's Island, or (by special arrangement) an overnight trip to Block Island—you can sleep on or off the boat. Most trips run $150 an hour.



After a day at the beach, how about a $20,000 yacht cruise to take your mind off your sunburn? **Bruce Tait & Associates** (formerly known as Blue Water Yacht Charters), at Sag Harbor's Waterfront Marina (516-725-4222), can get you any size motor or sail vessel for a sunset wine tasting or even a summer wedding. With advance notice, they will call in boats from most any port, like the *Endeavor,* a veteran of the Americas Cup. With a complete crew of four to seven, including chef, it's the hands-down favorite despite a price tag that's larger than that of your summer rental.

If relinquishing control to a captain and his crew does not fully satisfy your need to commune with the sea, consider **Windsurfing Hamptons** (516-283-WIND), which provides some full contact. Learn to sail and windsurf with a few lessons on Southampton's beaches. It's $85 for a two-hour windsurfing how-to, or $35 for a two-hour rental if you can expertly manage to yank up that sail yourself, plus $10 for each additional hour. Spend time alone with your thoughts, or cozy up with a very close friend for a trial run on an intimate Sunfish.

For a quick respite from the high-energy Hamptons, take a kayak tour around nearby Shelter Island. Jay Damuck's **Shelter Island Kayak Tours** (Route 114 at Duvall Street; 516-749-1990) runs outings twice a day, at 9:30 A.M. and 5:30 P.M. For $45 a person (make sure to book in advance), he'll lead the troupe around Coecles Harbor for two hours' worth of spectacular views like those of St. Gabriel's Catholic Retreat and Mashomack Nature Preserve, which promises ospreys, baby foxes, and swooping egrets. For those who prefer to brave the waters unaccompanied, the charge is a mere $15 an hour to rent a double kayak and $10 an hour to paddle around alone.

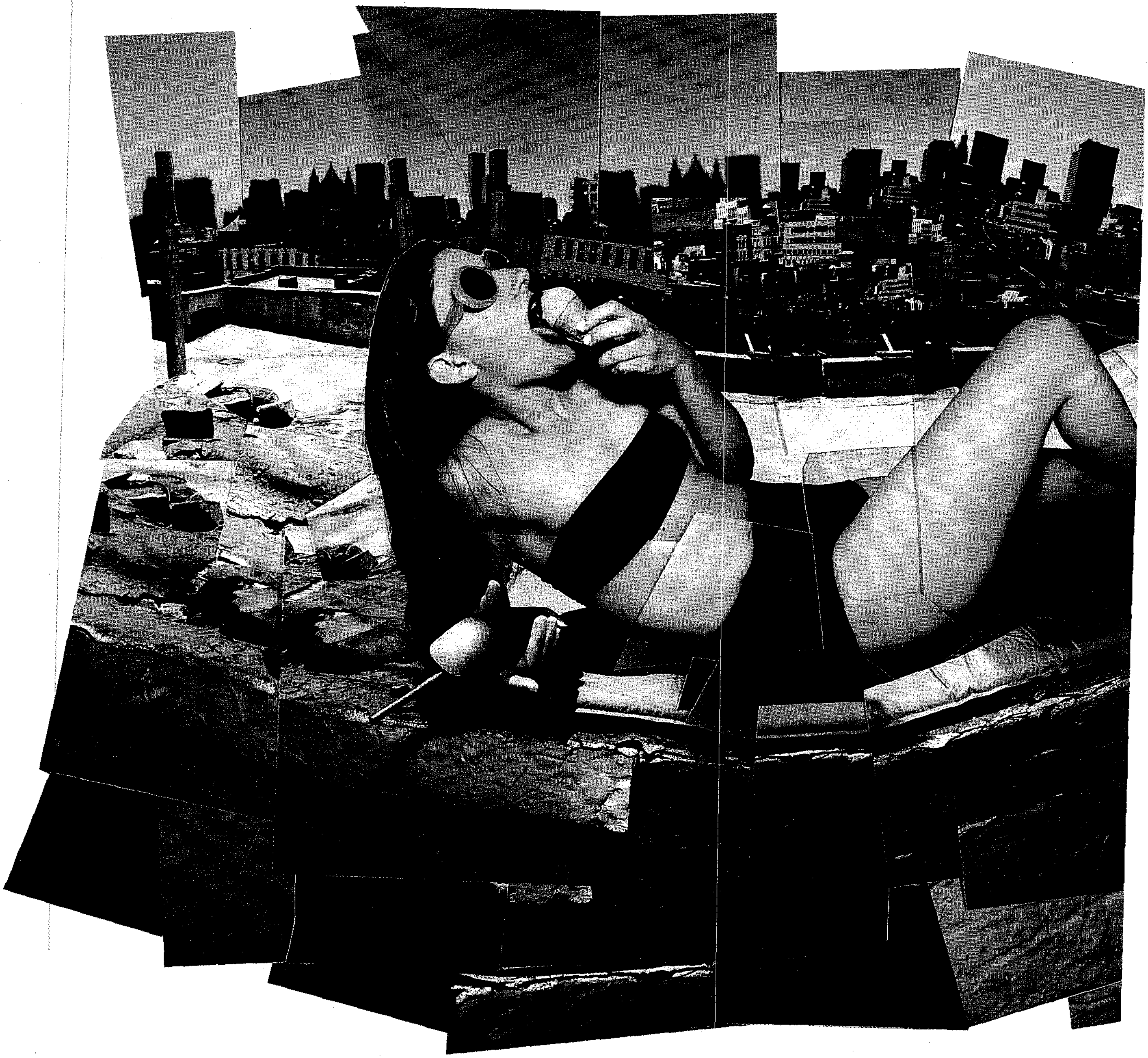
WHERE TO GET GEAR

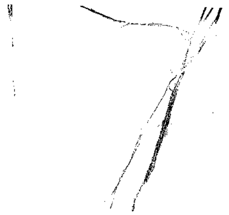
To catch the best dinner, you have to present the best bait. **The Bait & Tackle Mobile** of Steve Broggi's Pond, Field & Sea (800-417-BAIT) is a refrigerated van that will deliver all types of bait to your door or boat 24 hours a day, seven days a week (for inshore, spearing is $2.50 a package, squid from $3.50, sand worms $4.75; and for offshore, bunker chum is $14 a pail, a three-pack of mackerel $5, a pack of butterfish $10).

Cold **Comfort**

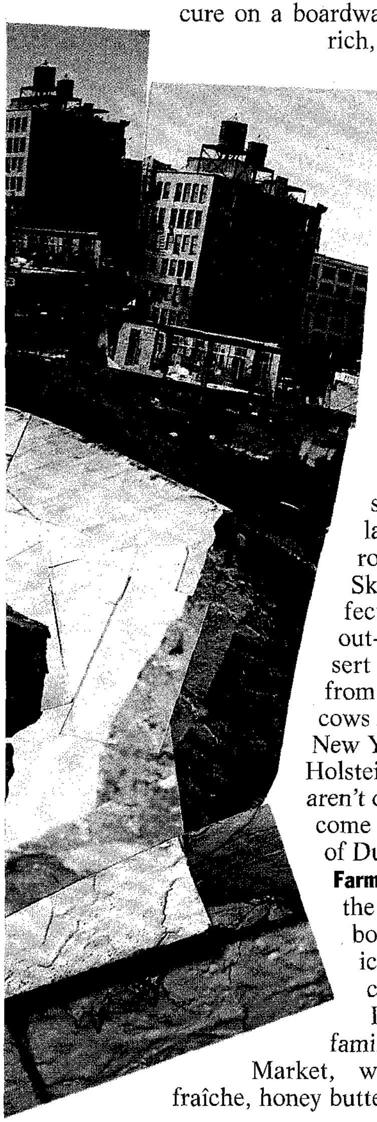
Summer Fun
HOME

Maybe it's the heat, or memories of childhood. But when it comes to ice cream, we probably indulge furiously just because it's so damn good. **By Robin Raisfeld**





FORGET FEN-PHEN. WHO NEEDS CHEMICALS when we've got that entirely natural appetite suppressant called a heat wave? Still, when every other foodstuff seems like a chore, ice cream remains a palatable pleasure. You don't so much eat it as apply it to your tongue, a frozen balm. Even in this age of diet dairy and phony frozen desserts, there's a handful of parlors that preserve the essence of basic butterfat excess. On nights when only a double-dip sugar cone will do for dinner, these are the places that summon us, without the benefit of an amplified music box.



Frozen custard is as intrinsic to beach culture as baby oil. In case you don't make the connection, three-year-old **Custard Beach** has adorned its walls with kitschy Coney Island photos and memorabilia. But this Greenwich Village variety is better than anything you'd procure on a boardwalk: eggy and intoxicatingly rich, with a dense smoothness that can best be compared to frozen crème brûlée, which happens to be one of 30 rotating flavors. Cherry-vanilla, ginger-snap, and bananas-Foster make interesting diversions, but the fundamental vanilla is epiphanic. *Custard Beach, 33 East 8th Street; 420-6039. (Another branch will open this fall at Grand Central Terminal's dining concourse.)*

Stellar though it may be, even Custard Beach can't surpass my landmark vanilla moment, which came at a roadside diner on the Isle of Skye. The flavor's creamy perfection was enhanced by its out-and-out freshness; the dessert was said to be churned from the milk of the sleepy dairy cows I'd biked past all morning. New York has its attractions, but Holsteins grazing at intersections aren't one of them. The closest we come is the two urban outposts of Dutchess County's **Ronnybrook Farm Dairy,** which has cornered the lucrative market on glass-bottle milk. Its foray into the ice-cream industry was a luscious, logical progression. Last spring, the Osofsky family opened a shop in Chelsea Market, where they retail crème fraîche, honey butter, and their line of creamy, intensely flavored ice creams, made from farm-fresh milk devoid of bovine growth hormones, artificial preservatives, and antibiotics. As you'd expect, the not-so-plain-Jane vanilla is killer, and the revolving selection of more esoteric flavors like chocolate-cookie-studded coconut, Lola's mint-chocolate lace, and nostalgia-inducing creamsicle rival the mix-in madness of those other super-premium brands. On Wednesdays and Saturdays, the ice creams are sold by the prepacked cup at the Ronnybrook stand at the Union Square Greenmarket, where you'll have to jockey for position with milk-bottle-deposit collectors. *Ronnybrook Farm Dairy, 75 Ninth Avenue, at 15th Street; 741-6455.*

A manufacturer with an even-closer-to-home factory outlet is **Ciao Bella,** the company that sprang gelato from its Mulberry Street confines and thrust it onto the mainstream dessert menu, relieving chefs from the extra work of whipping up batches of attention-getting flavors like ginger, fromage blanc, malted-milk-ball, and hazelnut-biscotti. The low air content makes for a denser, slicker product than super-premium ice creams. And the flavor innovators never rest—this season's offerings include rose-petal, licorice, and rice-pudding. Pints can be had at most gourmet markets, and two uptown locations sell by the scoop. But we prefer to patronize the window at the downtown factory, opened seasonally, weather permitting. *Ciao Bella, 262 Mott Street, 226-7668; also, 27 East 92nd Street and 200 West 57th Street.*

Should you (and your progeny) encounter a sudden summer shower that precludes waiting in line at the window outside, you can indulge your Ciao Bella craving at **Spike's Parlor,** a friendly new TriBeCa shop that functions more as an ice-cream curator than as a creator. The owners have assembled a collection of flavors from Ciao Bella, Williamsburg-based Moondog (which has several quaintly funky parlors of its own in the Village), and that eternal kiddie favorite, Hershey's. Well situated for the neighborhood's booming toddler population, this low-key hangout has thoughtfully installed benches on the sidewalk for small-town loitering. With its pale walls, easygoing proprietor, and neighborhood characters, the pocket-size Parlor is lower Manhattan's minimalist answer to Brooklyn's celebrated Peter's, the cheerfully cluttered ice-cream emporium and perennial children's party destination. But this being TriBeCa and all, parental appetites are indulged with pastries from nearby Bouley Bakery and espresso from Lavazza. *Spike's Parlor, 9 North Moore Street; 274-9882.*

For more of the fancy stuff, there's **La Maison du Chocolat,** which is mostly in the business of selling exorbitantly priced imported candy but delves into ice cream as a seasonal digression. The store is scheduled to move around the corner to Madison and 78th in August, which presents a dessert dilemma. The bad news: Fans of the company's extravagantly velvety flavors (chocolate and mango are standouts) will have to defer gratification for another month. The good news: Plans call for a much larger ice-cream department in the new quarters. So we'll wait. After all, anticipation doesn't apply only to ketchup. *La Maison du Chocolat, 25 East 73rd Street; 744-7117.* ■

Styling by Leah Levin. Model: Maria Rosenblum. Swimsuit by Calvin Klein.

PHOTOGRAPHED BY JEREMY WOLFF

Vital **Fluids**

When the sidewalks start to steam, hydrating becomes something of a seasonal imperative. Five concoctions to slake seriously. **By Rob Patronite**

Summer Fun
HOME

WHILE THERE ARE PLENTY OF WARM-weather urban adventures to be had here in our own backyard—paddling a kayak uncontrollably in tiny circles in the Hudson with a garbage barge bearing down on you, bargain-shopping for socks at street fairs, locating the best busker's rendition of "Bad, Bad Leroy Brown"—a less energy-consuming choice for surefire summer fun is heavy drinking.

Not the debilitating, someday-I-hope-to-have-a-Milano's-barstool-named-in-my-honor variety. And not the strictly salutary kind that demands regimented trips to the office water cooler and a determination to drain the Poland Spring. The best summer drinks should do more than merely inebriate or irrigate. They should also stimulate the taste buds with the freshest ingredients and ingeniously calibrated proportions. Here, then, a selection of zesty coolers, both alcoholic and non-, that inject a degree of unseasonable sangfroid into the sweltering summer days.

Despite our recent retro-cocktail obsession, it isn't that easy to find a first-rate drink in this town. That may be why New Yorkers who care about such things have long taken their place, alongside busloads of German and Japanese tourists, at the **Rainbow Room's Promenade Bar,** where barkeep extraordinaire Dale DeGroff reigns over his spirits kingdom. DeGroff's latest concoction, created for this month's Belmont Stakes, is New York's heat-blasting retort to Louisville's mint julep. A student of drinking history, DeGroff reinterpreted a Colonial whiskey-punch recipe—"one of sour, two of sweet, three of strong, four of weak"—with ingredients that would appeal to a late-twentieth-century palate. As a tribute to New York's origins as a rye town (hence the Manhattan), he tempers rye whiskey with a dash of sherry and—in deference to the Cosmopolitan crowd—fresh citrus and cranberry juices. The punch gets topped with soda so the refreshment lasts longer, which is what we wish would happen to DeGroff's tenure at Rainbow. Drink up now: The Belmont Breeze—and the rest of DeGroff's *oeuvre*—may only be available until the end of the year, when Giuseppe Cipriani and his trendier retinue arrive to give the complex a makeover. Bellinis or no, he will find some very big shakers to fill. *The Promenade Bar, 30 Rockefeller Plaza; 632-5000.*

Let's say you enjoy a mellow barroom vibe but prefer to abstain from the hard stuff. There's no shame in teetotaling at **Gramercy Tavern,** where the summer cocktail-and-cooler menu ranges from the potent to the Puritan. As far as soft drinks go, "You're either a lemonade man or an iced-tea man," says manager Nick Mautone. "I'm a lemonade man." Which makes pastry chef Claudia Fleming, who mixes several gallons of the drink from scratch every day, the lemonade woman. It's only fitting that lemonade be under her jurisdiction: Desserts like her coconut tapioca with passion-fruit ice and cilantro syrup demonstrate a knack for finding a natural balance between competing flavors. Fleming's lemonade leans to the tart side, but not in a way that induces puckery face contorting; imbibers weaned on Country Time can make adjustments with the accompanying pitcher of sugar syrup. Poured over ice into a tall, slender Collins glass, the drink could have originated in a civilized southern parlor. As good as it is on its own, Mautone, who runs a tavern, after all, does permit spiking the quencher with a shot of Bookers bourbon. *Gramercy Tavern, 42 East 20th Street; 477-0777.*

SeaGrill executive chef Ed Brown, on the other hand, is an iced-tea man. "I drink it every single day," he says. But his version—created after a recent tour through California wine country—is no ordinary iced tea. At one point during his trip, Brown's wife tried a glass of unfermented Pinot Noir grape juice from Navarro Vineyards. Brown found it too sweet but deemed it an ideal sugar substitute for iced tea. At the SeaGrill, he offers a choice of the red-Pinot or a white-Gewürztraminer juice, which he blends with house-brewed passion-fruit-flavored tea and, in keeping with the oenophilic theme, garnishes with a cluster of Champagne grapes. Should you choose to follow Mrs. Brown's example and forgo wine at lunch, you could easily pair this refined tea with lobster salad, sugarcane shrimp, or any of the other piscine specialties

Styling by Leah Levin. Model: Paul Beddoe-Stephens. Glass by Calvin Klein Home Collection. Hat by Paul Smith Accessories.

on her husband's sophisticated menu. *SeaGrill, 19 West 49th Street; 332-7610.*

Less expected, but equally creative, is the cold hot chocolate that **City Bakery**'s Maury Rubin has devised, a reviving warm-weather take on his winter melt of hot Valrhona and cream. Although conceptually preceded by the innovators at Serendipity 3, Rubin's version is a revelation in its own right, a cross between the silkiest chocolate milk and the richest milk shake. Rubin buzzes high-quality farmstead milk and cream (he likes Ronnybrook or Way-Har) with the chocolate in a mixer to get a foamy head, pours the blend over ice, and dusts it with cocoa powder or homemade marshmallows. For the ultimate after-school-snack regression, try the intense triple-chocolate whammy experienced by chomping on Rubin's chocolate white-chocolate-chip cookie between sips. *City Bakery, 22 East 17th Street; 366-1414.*

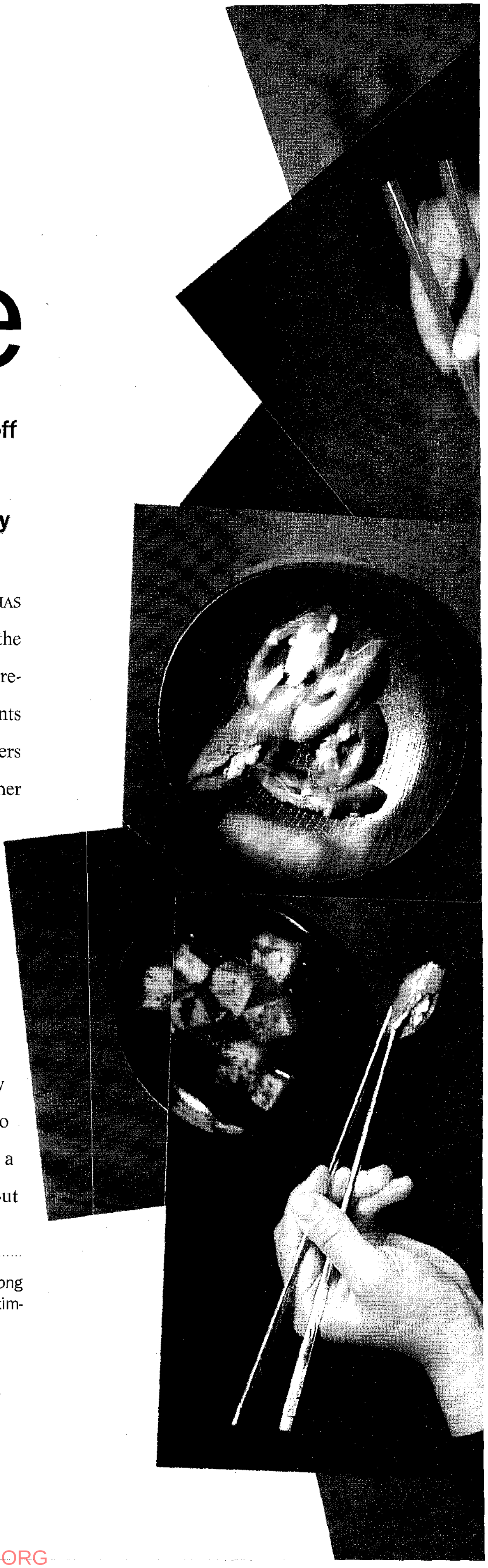
If milk and cookies indulges your sprinkler-period nostalgia, sangria hearkens back to the lazy slacker summers you spent not long after graduation. Sangria may very well be the underachiever of summer drinks. As we know from its venerable Spanish ancestry, the party favorite is capable of greatness, but something invariably gets lost in its gringo translation. Like flavor. We guess watered-down red wine is as good a place as any to dispose of those rotting apples and wizened oranges. But, lucky for us, **Bolo** chef Bobby Flay recognized the drink's potential, using its basic formula as a launchpad for his signature quaff. His trick is to feature not only crisp, clean sliced fruit but purées—he's just replaced the longtime favorite white-peach with an equally delicious passion-fruit—which he blends with dry Spanish white wine, a good-quality brandy, and triple sec. Fruity but not too sweet, potent but not overpowering, this piquant punch is the drink we'd linger over all night, accompanied by savory samplings from Flay's tapas menu. And this feast is entirely movable, thanks to the recent publication of the sangria recipe in Flay's book *From My Kitchen to Your Table.* So if you insist on imbibing in an idyllic summer setting, you can take the fiesta out of town. *Bolo, 23 East 22nd Street; 228-2200.*

Seoul on Fire

When dinner is Korean barbecue, the host is off the hook—each guest grills his own. (And you thought nothing could be easier than flipping burgers.) Let the flames begin. **By Gillian Duffy**

Summer Fun
HOME

ONCE A WOK-OBSESSED TOWN, NEW YORK HAS long since moved on, forsaking stir-fry for the sushi bar or some noodly pad thai. Now, predicts Brad Kelley, owner of SoHo restaurants Kin Khao and Kelley and Ping, New Yorkers are good and ready to fully explore another variation on Asian cuisine: Korean food. Last October, Kelley opened Bop, a tiny Korean joint specializing in bibimbop—a rice medley served in a bowl with spicy toppings—as well as kalbi, the Korean barbecue. Encouraged by the response, he's relocating later this summer to a larger, light and airy Californian-style setting at 325 Bowery, where five tables will be equipped with grills to make Korean barbecue the star attraction and evening activity. • In Korea, barbecue is usually a celebratory event, enjoyed in a restaurant (it's pricey, but no more than it would cost to cook at home) and shared by a group (because it's prepared in such large portions). But



The grill is back: The barbecued beef is wrapped in a leaf of lettuce along with self-selected proportions of onion, jalapeños, curried daikon, kimchi, and miso sauce.

Food styling by Bettina H. Fisher. Prop styling by Robyn Glaser. Barbecue from Dean & Deluca. Bowls: top center from Aero; bottom center from Be Seated.

given Americans' attachment to the backyard (or rooftop, or terrace) grill, it seems inevitable that this is one dish that even moderately adventurous cooks will want to try at home. And why not? It's easy enough to set up a charcoal grill where guests can cook their own thinly sliced marinated beef. They'll simply place it in a lettuce leaf and wrap it up along with the traditional side dishes: rice, chili, garlic, dips, pickled fish, or kimchi (typically, spicy pickled cabbage). It's a fresher taste than sweet, sticky American barbecue, and it's more healthful than the last go-round of communal cooking—the short-lived but very fondly remembered fondue party.

Getting the Goods

- **Han Arum**

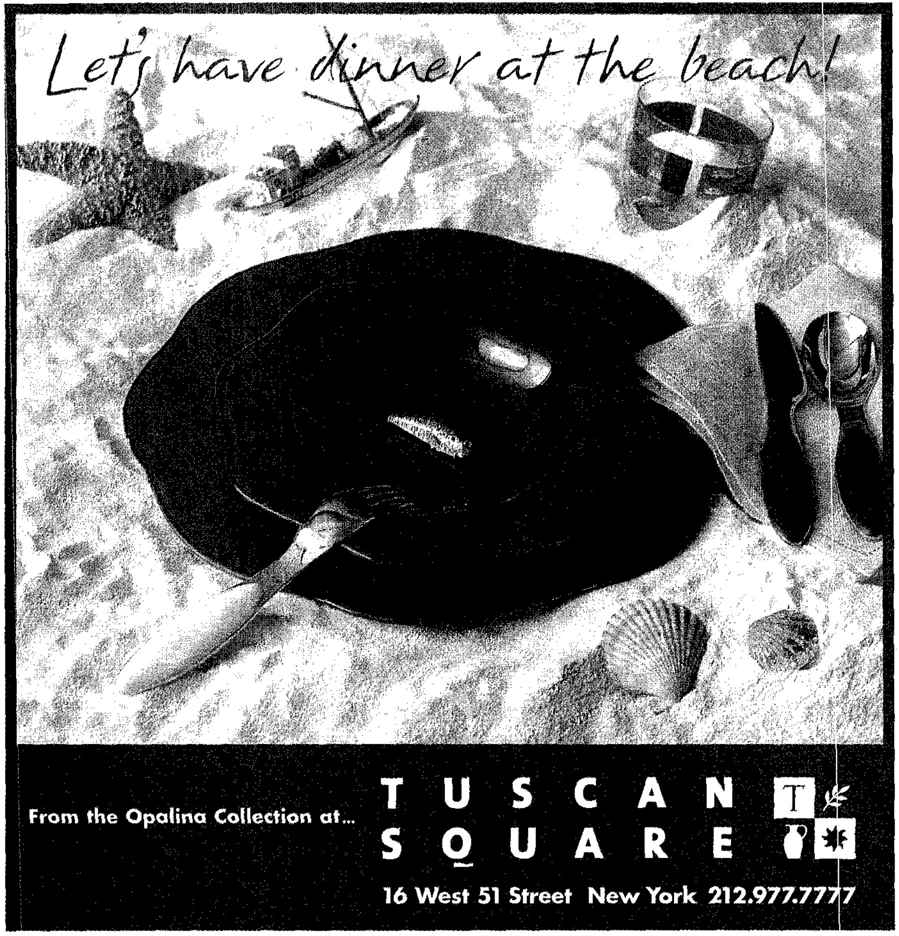
25 West 32nd Street; 695-3283

One of the largest supermarkets in Manhattan, Han Arum, located in the middle of Korean Restaurant Row, is nonetheless easy to miss, in part because the windows are covered with Korean signs advertising items for sale. It helps to know what you're looking for before entering—you will find a selection of kimchi at the salad bar as well as in bottles, and you'll find meat already thinly sliced in the meat department. Keep your eyes open and peruse the aisles for a quick introduction to every ingredient you might ever need for Korean cooking but have never seen before. Open daily, 10 A.M.–9 P.M.

- **Korea Town Plaza**

131-01 39th Avenue, Flushing, Queens; 718-321-8000

A standout in an area well equipped with Asian specialty markets. Although the store offers mostly Korean foods, it also carries an array of other Asian countries' delicacies. The kimchi bar is open only on weekends, but during the week, choose from the formidable selection in bottles. The prices for fresh kalbi or bulgogi, already sliced, are very reasonable. Take the No. 7 train to Main Street, the last stop; walk up Main Street to 39th Avenue, and turn left. Open daily, 9 A.M.–9:30 P.M.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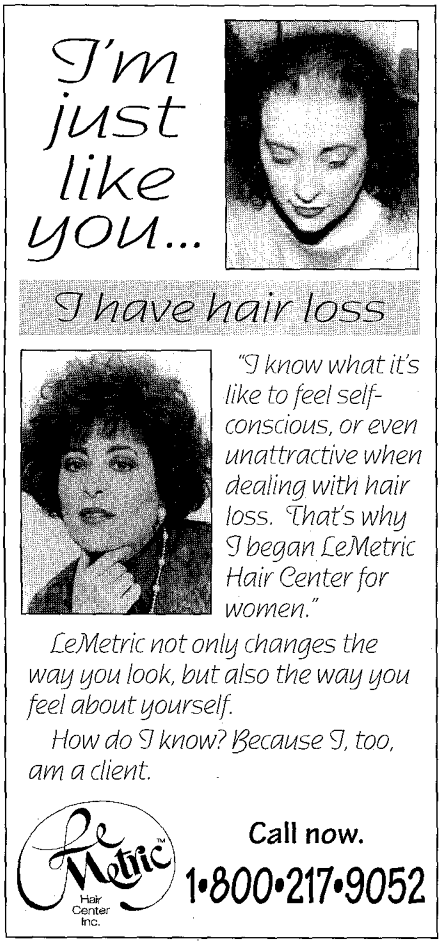
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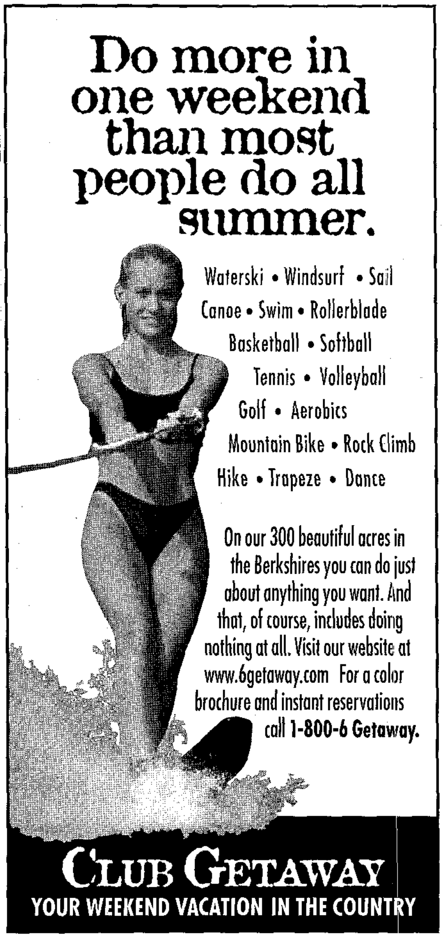
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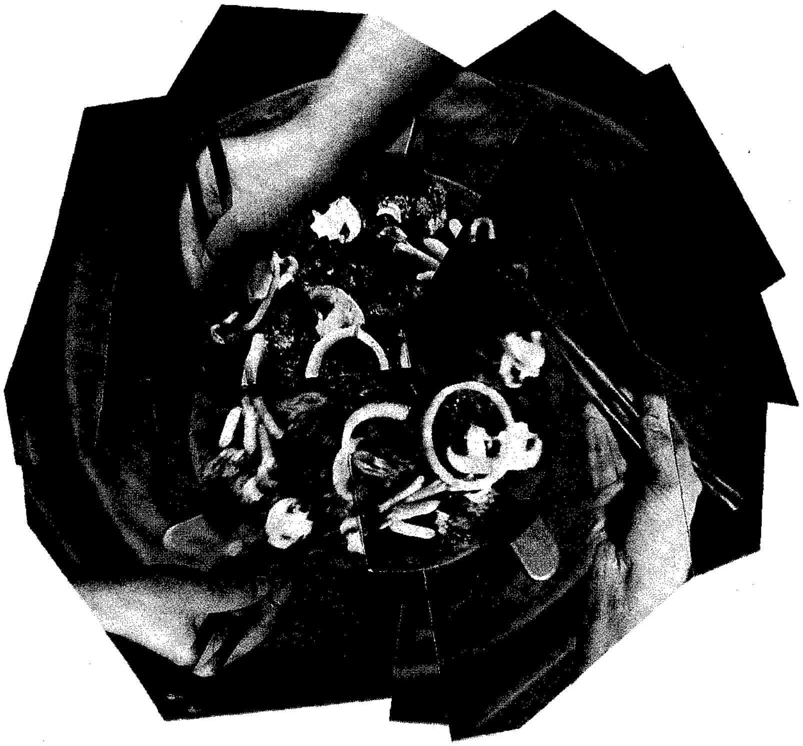

Korean Barbecue

Serves six.

This recipe calls for 3 pounds of either thinly sliced rib-eye steak (bulgogi) or thinly sliced boneless beef short rib (the slightly more expensive kalbi). Although your butcher can attempt to slice the beef thin, for the best-prepared cuts of meat, visit a Korean supermarket (see box on facing page). The beef should be cut into pieces 6 inches long and 3 inches wide.

MARINADE

1 Asian pear, finely grated
½ large onion, finely grated
⅓ cup soy sauce
2 tablespoons plus 2 teaspoons mirin (sweetened rice wine)
2 tablespoons plus 2 teaspoons sake
2 tablespoons plus 2 teaspoons oyster sauce
2 tablespoons plus 2 teaspoons honey
¼ cup sesame oil
1 tablespoon minced garlic (or to taste)
2 tablespoons plus 2 teaspoons white sugar
¼ teaspoon black pepper

1. Mix all the ingredients together with 1 cup water until smooth. Add beef and marinate for 4 hours, periodically massaging the meat.

2. Prepare the charcoal grill or hibachi. When the coals are glowing, you can start to cook. Place the grill in the center of the table and surround it with a selection of side dishes. Guests can grill the meat to suit their taste.

3. Place the grilled meat on a lettuce leaf with rice and miso sauce, top with a selection from the side dishes, roll up the lettuce leaf, and eat like a wrap.

MISO SAUCE

½ cup Japanese light miso
½ cup Korean dark miso
¼ cup Korean red-chili paste
1 tablespoon minced garlic
1 tablespoon vegetable oil
1 tablespoon sugar

1. Mix all the ingredients together until well combined, and serve with the cooked meat.

Other side dishes to serve with the meat: white sticky rice; Boston or romaine lettuce leaves; cabbage or daikon kimchi; sliced chilies; garlic; grilled scallions, onions, or mushrooms; pickled cucumber; grated daikon; sesame seeds; or pickled fish. Sample and experiment with any of the kimchi found in Korean stores. ▬

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Town **Haul**

Summer Fun
AWAY

Decorators, artists, day-trippers, and Cindy Crawford are swimming upstream to Columbia County, where scores of antiques dealers have crowded into Hudson. Some are deciding they prefer Hammock Country to the Hamptons. **By Sam Pratt**

FIND A MAP OF THE NORTHEAST and draw a circle whose radius is a two-hour drive from Manhattan. Eventually, any town inside that circle with even an ounce of charm will be nominated as the next hot alternative to sitting in Friday traffic on the Montauk Highway. Exurbanites snap up country retreats from chary locals, gushing about how restful and "real" the getaway is compared with the Hamptons even as they remap the East End on fresh terrain.

Just on the outer rim of that imaginary circle, 120 miles up the river of Thomas Cole and Frederic Church, Hudson is suddenly in everybody's sights. But already the successors to the Dutch colonists who first settled these riverbanks are rushing to distance themselves from the crush of summer visitors.

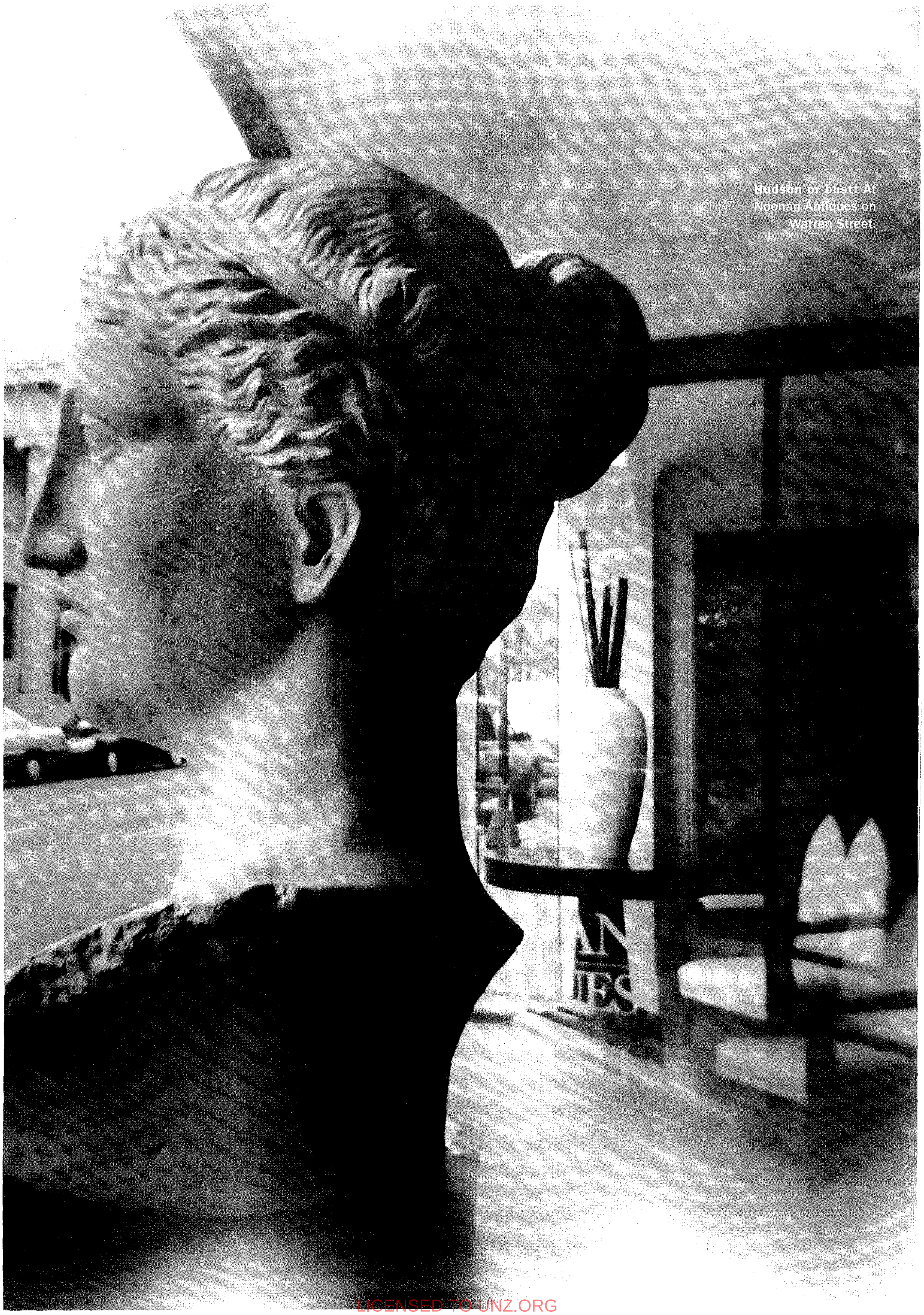
"Don't even think of coming up here," growls *Today* show weatherman Al Roker. "There's no good antiquing, the restaurants are horrible, and the weather stinks"—surely why he bought a center-hall Colonial on 32 acres in nearby Canaan last December.

What was founded in 1785 as a freshwater port to shelter whalers from the British fleet has made itself over as a nineties mecca for sharp-eyed collectors, decorators, stylists, and bonus babies in search of that instant patina of old money that only antiques can confer. "When I can't get to Paris, I go to Hudson," says Madison Avenue decorator Victoria Hagan, who designs penthouses and beach houses for the likes of director Barry Sonnenfeld, ABC honcho Robert Iger, and Revlon president Ron Perelman. Hagan starts at the top of the main drag, Warren Street, and walks nine blocks downhill, picking up an eighteenth-century settee here, a twentieth-century lamp there. "I make a point of not missing a shop," Hagan declares, "because I know I'm going to find pieces that I can't find in New York."

Ask any of the more than 60 local dealers about their famous clients, and out comes a list of boldfaceable celebrities as long as Warren Street itself. Martha Stewart and Ralph Lauren have made the pilgrimage, as did Gianni Versace. Yeah, Matthew Modine comes here with his decorator, Stephen Shadley, but the women seem to be more memorably conspicuous: Kristin Scott Thomas, Michelle Pfeiffer, Tatum O'Neill, Meryl Streep, and Diane Keaton, to name a few. A dressed-down Darryl Hannah was hunting Super 8 cameras. Cindy Crawford is said to have dropped $100,000 around town one recent Saturday afternoon.

They don't organize celebrity softball games here (yet), but as in the Hamptons, artists and writers who have settled in this corner of Columbia County have paved the way for Alec Baldwin and Kim Basinger to be spotted on Warren Street enjoying an incognito New Year's Eve feast at Hudson's swankiest restaurant, the Charleston, before going back to screenwriter David Black's house to play charades. The poet John Ashbery bought a Victorian house on the serene Courthouse Square here in 1978. The foundation of Ellsworth Kelly—who hunkers down in Spencertown—helped an avant-garde-arts complex, Time & Space Limited, to burn its mortgage last winter. The Hudson Photographic Center, a destination for vintage-camera buffs, hangs pictures behind the

PHOTOGRAPHED BY KEN KOCHEY



Hudson or bust: At Noonan Antiques on Warren Street.

counter of clients like William Wegman and John Szarkowski, who live in the area. The artist Richard Artschwager, represented in New York by Mary Boone, keeps space in converted churches in both Hudson and Stottsville. He likes to contrast Hudson with the more cultivated but cutesy Rhinebeck, to the south: "Rhinebeck is the land of antique cars and antique airplanes," says Artschwager. "Hudson has none of those pretensions."

Still, gossip travels at a frightening rate from dealer to dealer when, say, Meg Ryan scores a markdown on a vase at Riverhill on Warren Street or Sting buys a microphone at 9 Pieces, a few doors down. Hudson's revival has also lured some less transient trade: Martina Arfwidson, co-owner of the trendy cosmetics line FACE Stockholm, recently moved her company's distribution center—servicing 38 stores from Scandinavia to Saudi Arabia—to a warehouse on Hudson's Joslen Boulevard. Arfwidson, who just signed a lease for a FACE store at Madison and 62nd Street after returning from an audience with the Dalai Lama in India last April, chose Hudson in part because "all of our stores are furnished with antiques. We send fixtures all over the world from the UPS center here."

George Jurgsatis, owner of Townhouse, the oldest surviving antiques shop in Hudson (511 Warren Street; 518-822-8500), can finally be congratulated on his foresight. "When I came here in 1966, people were only just seeing the potential of Brooklyn townhouses," says the goateed Jurgsatis, smiling at his youthful enthusiasm. "Instead I chose Hudson. It was a ghost town, but I was sure it would be discovered in one or two years, tops."

THERE'S AN OLD joke that most antiques dealers know in one form or another:

Two friends open antiques stores directly across from each other. The first dealer puts an old rocking chair in his store window. The second dealer buys the chair and marks the price up. Soon enough, the first dealer buys it back, marking it up yet again. The chair keeps moving back and forth from window to window, and the price keeps getting higher. One day a guy in a Mercedes drives up, buys the rocking chair, takes off with it in his car. The other dealer comes running across the street:

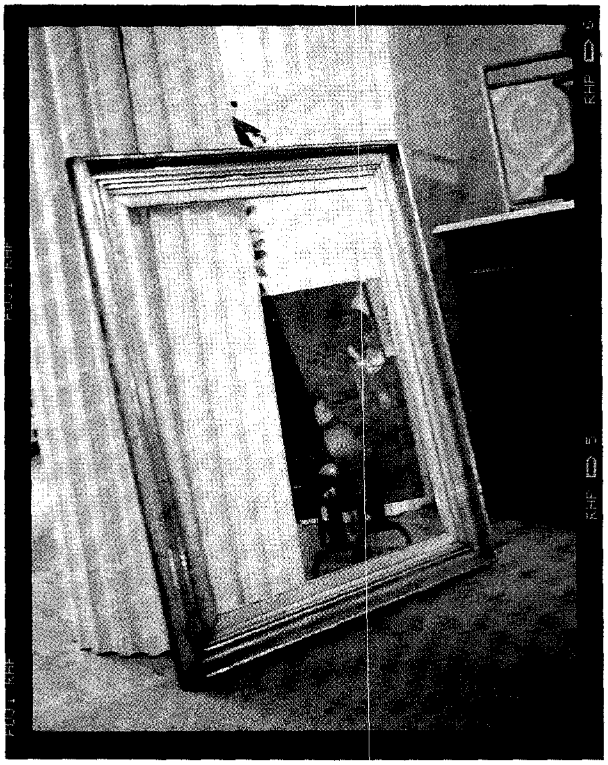
"Hey!" he yells. "What'd you do that for? We were doing so well!"

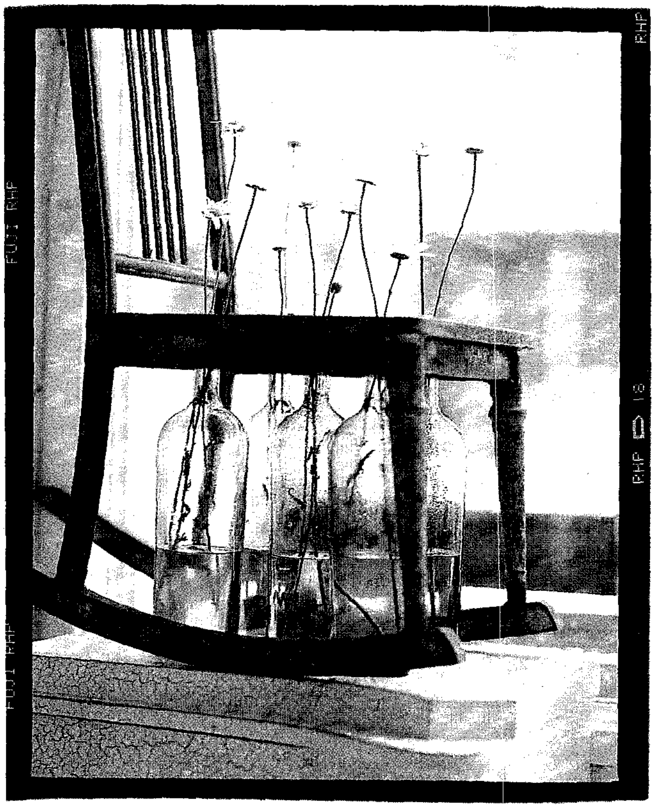
In some ways, it's the story of Hudson's success. Once the number of shops feeding off one another gained critical mass, new customer traffic far outpaced the competitive disadvantages.

Not too long ago, a former mayor questioned whether Hudson needed more than one antiques store. And in the late eighties, the (not inconsiderable) group of anti-antiquers almost got their wish: Only a dozen Warren Street dealers survived the deadly combination of reckless speculation by competing real-estate investors and the Wall Street crash, which rendered the town almost desolate. But by this fall, the head count of the Hudson Antiques Dealers Association (HADA) is expected to rise as high as 70, with no end in sight.

After their SoHo rent tripled to just short of five figures, John Davis and Frank Hall decided to close Sammy's Antiques on Broome Street and open a multilevel shop on the 300 block of Warren Street. A stone's throw away, Gagosian alumna Bonnie Andretta has inaugurated Hudson House, focusing on early-American paintings and furniture. Another Manhattan-bred collector, Dan Burns, who exhausted his wanderlust building luxury homes and amusement parks around the world, has now settled into a Greek Revival house just north of the main square, with plans to devote one floor to a store of his own.

Alfons Sutter, whose Sutter Antiques on Warren Street is the first stop for many Manhattan buyers, bought a weekend house here ten years ago after lunching with local artist Frank Faulkner, whose house was recently "published" on the cover





Good old buys: A still life with andirons at Mulford Antiques (top). Bottom, 9 Pieces is the place for those about to rock.

of *Elle Decor.* After specializing early on in Orientalia, Sutter now imports mostly from Austria and Germany, and is of the opinion that "you can deal in a million different ways; the only way to go wrong here is to do what your neighbors are doing." Exactly how good is business? Sutter's average price range used to be $2,500 to $4,500. But now it's $6,000 to $8,000.

Coxsackie resident Benjamin Izett is closing his SoHo store to focus on his ongoing Manhattan partnership with Jonathan Burden and his own Portobello store at 441 Warren. Though a wave of publicity and excellent word of mouth have brought many more casual browsers to the strip, Izett, who specializes in early-English furniture, notes that "80 percent of my business is still to the trade," with sales of single objects as high as $55,000, for a table.

"That was lucky," grumbles one green-eyed competitor. "It would be an understatement to say this is a wasp's nest," notes another.

SINCE PETER ROST REOPENED THE St. Charles Hotel two years ago on the July 4th weekend on Park Place, he's watched its occupancy rates climb. About a third of the hotel's summer weekends are already booked solid, drawing fashion shoots such as a recent 25-person crew for TSE Cashmere along with the usual summer weddings and weekenders.

Longtime residents may affect to resist it, but this new population of second-home owners is staking out its own circuit of benefits, garden tours, arts walks, and lawn parties. From May to October, the area jumps in rhythm with the shad that spawn each spring in the Hudson. June 27 brings the Columbia Memorial Hospital dinner-dance and auction to the estate of James Ivory and Ismail Merchant, over the line in Claverack. This year, Senator Daniel Patrick Moynihan is the featured speaker, with tickets running from $125 a person up to $10,000 for an "Angel's table." The September 12 outdoor auction for Olana—the magnificently restored Persian-style home that Church designed with a little help from Calvert Vaux—and the Columbia County Historical Society is a major see-and-be-seen event.

"We chose Columbia County because it still has acres and acres of farmland, not a lot of hideous new houses," says Merchant, who, along with Ivory in the late seventies, bought an 1805 Greek Revival house built by the politician Jacob Rutsen Van Rensselaer, and later

Don't Be a Stranger Know Where to Go

Best way to get there: Take the gorgeous Amtrak train ride up the riverbank; fares vary from $27 to $32 one-way. Sit on the left side facing forward to make the most of the views; conductors will tell you can't sit in the comfy café cars for the whole trip, but this just isn't the case once the train gets under way.

Have wheels, too: Enterprise Rent-A-Car (518-828-5492) offers insanely cheap weekend specials, starting at $19.99 a day for a teeny Metro, up to $59.99 a day for a Cadillac if you stay under 300 miles. The company will even pick you up at the station.

Worst weekday to visit: Wednesday—all of the antiques stores are closed.

Most common mistake made by out-of-towners: Parking meters on Warren Street don't have to be fed on Saturday and Sunday.

Best way to obscure your weekender status: Pronounce names of the surrounding towns correctly: Claverack is "clawv-rick," Cairo is "kay-roh," Valatie is "vuh-lay-shuh," and Coxsackie is "cuh-sack-ee." Those who lean leftward can also pronounce Philmont—hometown of Oliver North—"filthmont" for good measure.

Best hotel: Across the Rip Van Winkle bridge, where Meryl Streep died in *Ironweed,* the Stewart House in Athens is one of the liveliest dinner spots in the area. Sit on the bar side rather than in the stuffier dining room (2 North Water Street, Athens; 518-945-1357).

Best local auctions: At the Watnot Auction Barn. Previews usually start at 4 P.M. on Saturday afternoons (Route 9 in Columbiaville; call 518-822-1413 to check dates and times).

Most essential antiques destination off Warren Street: The Armory Art & Antique Gallery (State Street near 5th Street; 518-822-1477).

Antiques store most likely to have a salon break out at any second: The very Left Bankish Hannah Williamson Antiques (438½ Warren Street; 518-822-8512).

Best time-warp restaurant: Kozel's—"It's like the perfect fifties roadhouse, with relish trays and everything," enthuses one fan (Route 9H in Ghent; 518-828-3326).

Best fast food to eat on the hood of your car: Fried clams and chocolate-dipped soft-ice-cream cones at Keeler's Eskimo Bar (just off the intersection of routes 9H and 23 in Claverack; 518-851-7520). Ask for extra napkins.

Straightest-shooting real-estate agent: Marcy Heintz of Caroline Daniel Realty (518-828-2131).

Best novel for reading in the hammock: *The Illusionist,* by Dinitia Smith, is set in fictional Sparta, a Yankee garden of good and evil that's a thinly veiled version of Hudson: "Paved in cobblestone, lined with false-fronted buildings of red brick and frame . . . these days Washington Street was mostly antique stores, run by gay people who'd moved up from New York City. The city government had gotten federal loans, put up fake gas lamps to attract tourists. . . . It was as if drugs had replaced whaling and manufacturing."

Best apple-picking, late in the season: Love Apple Farm, on Route 9 in Ghent.

Best historical site to take small children: The American Museum of Firefighting may sound like a yawn, but it's full of surprises like a bright-red Cadillac ambulance (125 Harry Howard Avenue; 518-828-7695).

Best beef satay: The Paramount Grill (225 Warren Street; 518-828-4548).

Best view *not* of the Hudson River: East from the scenic overlook at the cement quarries on Newman Road. Take your first right after the cemetery heading west on Route 23, and resist the temptation to dive in the reservoir—it's dangerous and carries a $50 fine.

Best weekend-yard-sale route: Honestly, you can't lose if you head any direction besides into the drink. Especially on holiday weekends, they're everywhere. Savvy organizers sometimes post directions on the telephone pole in front of the diner on Park Square. S.P.

Illustration by Kirsten Ulve.

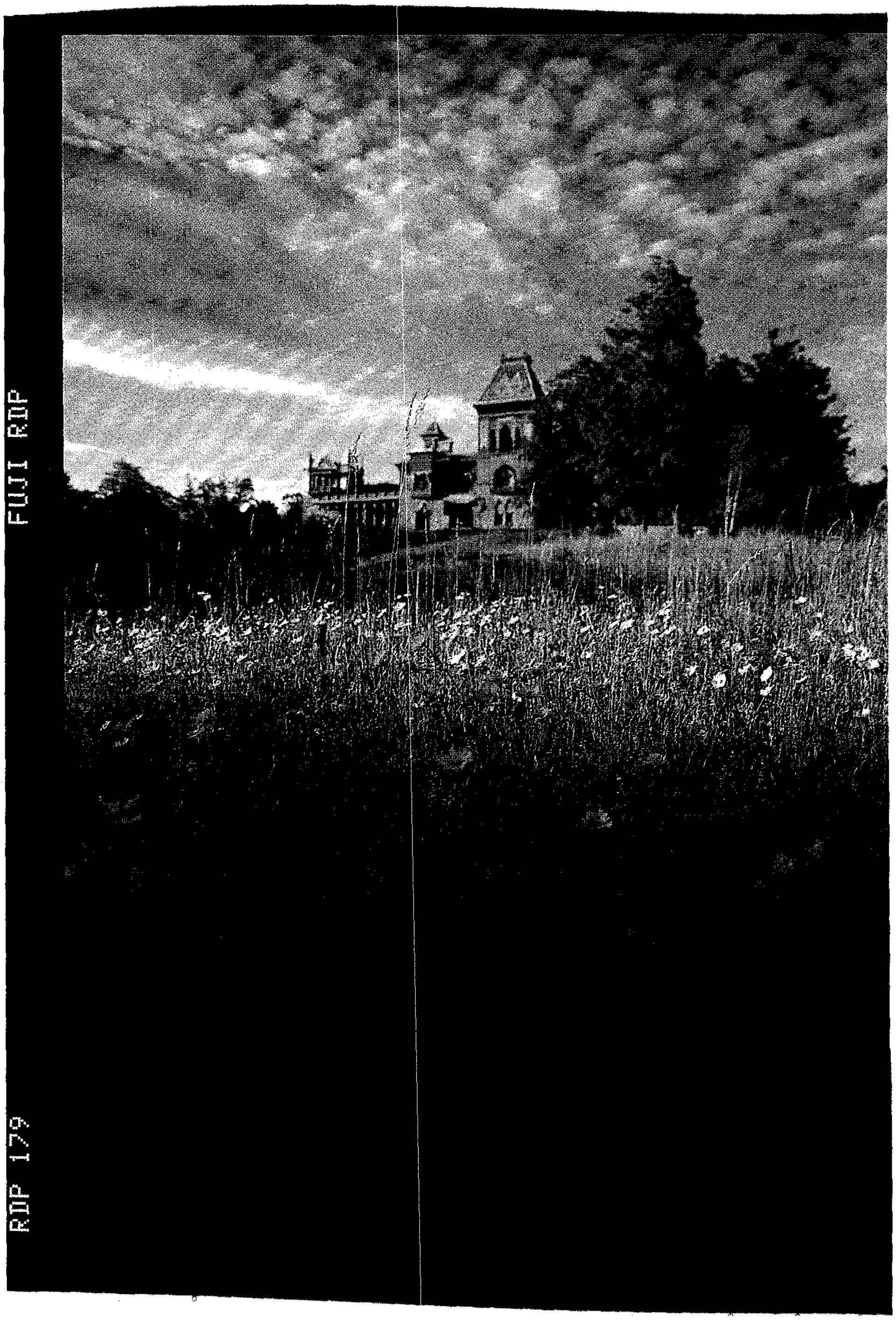
acquired the landmarked 1767 Red Mills to house their foundation. Merchant-Ivory's clout is making the Mills a significant destination for the legitimate arts; on June 21, Vanessa Redgrave and her mother, Rachel, performed a recital of newly translated Chekhov stories, with some locals paying $200 for the privilege of dining with them afterward.

Event planner Chas Miller of Forward Miller on East 66th Street—a veteran of similar bashes for the Frick, the Guggenheim, and the New York Botanical Gardens—is helping to manage the September 19 Harvest Ball on a 170-acre farm in Stuyvesant for the Hudson Opera House, an art and performance center in the renovation stages on Warren Street. The ghost of Ward McAllister, many of whose excruciatingly social "400" had homes along the Hudson, seems to be supplanting the Headless Horseman creation of area author Washington Irving. Especially when Miller chirps that "we're doing all the same things we do in the city."

Others beg to differ: "I'm not interested in going somewhere and replicating what happens in New York—the wholesale transplant of Manhattan nightclubs, restaurants, and gossip columns," says Alexandra Anderson-Spivy of Interactive Bureau, the former editor of *Art & Antiques* magazine who has owned a house in nearby Kinderhook for fourteen years with her husband, Jock Spivy. (He co-founded the Web consulting business with Roger Black.) The couple came here "because this is genuinely a land that time forgot—the birthplace of American art, with unbelievable architectural riches," says Anderson-Spivy. The National Register lists 1,350 historic "resources" in the county, including houses, barns, landscapes, and assorted structures. Specimens of every major period style from Federal onward bring annual visits of architecture students who survey the renovation work in this city formerly better known for its history of drug rings, gambling, and prostitution.

According to Bruce Edward Hall's *Diamond Street: The Story of the Little Town With the Big Red Light District* (Black Dome Press, 1994), local shenanigans even raised the eyebrows of Walter Winchell, who pegged it as "a little Vegas" on his radio show. Hall chronicles the city's sex trade but sketches a brief history of Hudson along the way. Bizarre anecdotes like this abound: A small scandal erupted in 1807 when some strangers charged a fee to see a mysterious animal called an "East Indian Nondescript." Hundreds paid to look at the exotic creature, until it was discovered that it was merely a bear with its fur shaved off.

Hall builds his tale methodically to



Exurban-renewal project: The benefit auction for Olana is a social-calendar highlight.

the climactic 1950 brothel raids by state police, who were no longer willing to tolerate what was long considered a preferable, "supervised" way to supply demand. One madam testified that her girls "embroidered, crocheted—they sold things," while taxi drivers recalled "picking up police officers and prostitutes at whorehouses and taking them to dance halls."

Hall concludes his narrative with more recent scandals, including the 1991 prosecution of the Hudson police chief on charges of obstruction of state drug investigations; Mayor Richard Scalera recently appointed the same deposed chief—a high-school buddy—as head of the city development corporation over vehement taxpayer objections. (The chief's nickname is Fingers.)

ON A CLEAR DAY, THE VIEW from the porches of Olana can extend some 60 miles southward. On site, it dawns on you that the paintings of the Hudson River School, which would appear to exaggerate those monumental landscapes with their craggy peaks and verdant valleys and burbling streams, are actually documentary. Then again, Frederic Church, a control freak if there ever was one, went so far as to build a lake at Olana whose contours would echo the shape of the Hudson in the distance.

Not surprisingly, real-estate values have shot up as fast as the poison ivy that grows in vines up the garages in picturesque alleys like Partition Street. One local agent has been heard to boast that's he's sold $1 million worth of buildings on Warren Street in the past three months. But even in Kinderhook (site of President Martin Van Buren's Lindenwald home, and something like the county's East Hampton), high-riding Manhattanites looking to become instant aristocrats can pick up mansions for the same price as a decent two-bedroom near Lincoln Center. A shout-out to all hotshot attorneys: The asking price on the Peter Van Schaak House—a 10-bedroom, 22-room, 7,000-square-foot Victorianized 1785 Georgian manor on Route 9 with five marble fireplaces that is the original home of New York State's first law school—is $495,000.

FUJI RDP
RDP 179
RDP
RDP 8

World's biggest attic: Right, trolling the Warren Street strip. Above right, heady times at the Riverhill shop.

Naturally, the arrival of new faces with real financial clout is also the source of real friction in what remains for some a down-and-out small city. Hudson's police blotters overflow with burglaries, domestic violence, and drug arrests. While neighboring towns log mostly traffic accidents, the city has seen two murders in six months, one on Christmas Eve. A neighborhood watch instituted by Time & Space Limited keeps an eye on the heroin and crack trade operating out of derelict homes on side streets with front doors permanently propped open and poorly stocked bodegas—Hudson's *other* dealers. Still, Roberta Brandes Gratz, author of the recently released *Cities Back From the Edge: New Life for Downtown,* is hopeful that Hudson will shed its history as the dumping ground for Columbia County's social services.

KODA
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Dealer Kim Arenskjold doesn't mince words: When he came to Hudson in the eighties, "it was all run down. Every single storefront was for sale. Old-timers like to say how nice it used to be, but by the time we got here it looked like shit. They also say we pushed people out—but nobody wanted to be here. Now at least other types of business have a shot, because of the traffic the antiques dealers have brought."

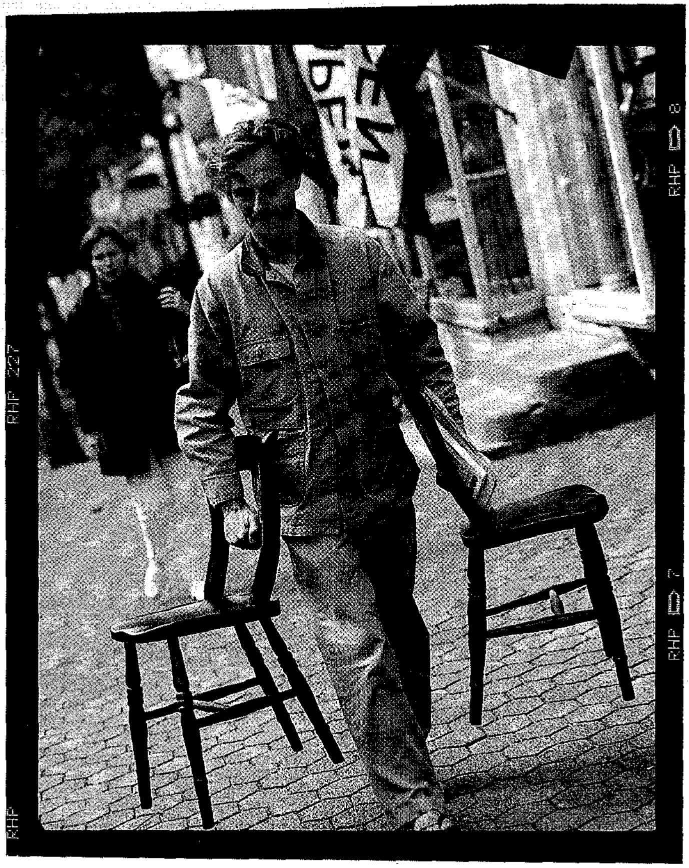
"In our first year," says Byrne Fone, co-owner of the *haute* bazaar Hudson Antique Center (536 Warren Street; 518-828-9920), where many of the city's dealers first got their start, "we'd be lucky if three people came in on a weekend. Last year, about 20,000 people came through our store alone."

The antiques scene is thriving on what local activist Dan Region (day job: voice-overs for the soap *As the World Turns*) calls Hudson's "permanent Wild West vibe." And anyway, the truly apolitical can always just retreat to the backyard and pass the summer in the preferred style of Al Roker—"with much sacrificing of small farm animals on the altar of Weber." ■

Cruising for a Browsing

UPTOWN DECORATOR MARIO BUATTA likens looking down the slope of Warren Street to "being on a roller coaster." Buatta picked up some coral-and-gold 1850s tea caddies recently at **Abyssinia** (524 Warren Street; 518-828-5163).

"My fave is Joel Hulsey and Jamie Kelter of **Hulsey-Kelter** (421 Warren Street; 518-822-1927)," raves DD Allen of Pierce Allen. "They're in their Chinese period now." Other top-shelf dealers such as **Tim Doyle** (711 Warren Street; 518-828-3929), **Tom Noonan** (551 Warren Street; 518-828-5779), **Vincent Mulford** (711 Mulford Street; 518-828-5489), and Jennifer and Kim Arenskjold at **Arenskjold Antiques Art** (537 Warren Street; 518-828-2800) are conspicuous less for their high prices than for their contacts at top auction houses and a stable of clients including major collectors and decorators like Buatta, Bunny Williams, Jeffrey Bilhuber, Stephen Sills, and James Huniford. David Kermani, former director of Manhattan's Tibor de Nagy gallery, offers eclectic wares at **Kermani Oriental Rugs** (348 Warren Street; 518-828-4804).



Ferocious pairing-off: Chairs snagged on Hudson's main drag.

Philip Alvaré and Edwin Geissler restored a crumbling Federal townhouse to open **Botanicus** (446 Warren Street; 518-828-0520), an elegant horticulture-themed store. The pair moved from Boston to escape the "parochial, white-bread atmosphere" of the Back Bay. "Hudson feels more like an expatriate community to me," says Alvaré, who concentrates on Continental eighteenth- and nineteenth-century furniture and decorative objects.

Salvage specialists have clustered near the town square. This is the macho set of dealers, responsible for many of the new pieces that arrive in town daily. With excellent sources in the region for demolitions and estate sales, quick-in-quick-out stores like **Mark's Antiques** (612 Warren Street; 518-766-3937), **Ecclectables** (2 Park Place; 518-822-1286), and **707** (707 Warren Street; 518-766-4475) are often the first stop in Hudson for pieces that make their way down-street until an out-of-towner releases them from local limbo.

Jim Godman's **Keystone** store, at 746 Warren (518-822-1019), is an essential stop in summertime, when you can enjoy his new rock garden full of stone lions, egret urns, a cherub-encrusted fountain, and outdoor furniture.

Years working in costume and scenic design (and possibly his eighties stint at Dean & DeLuca, too) are reflected in Bob Graham's stagy store windows at **Riverhill** (610 Warren Street; 518-828-2823), featuring original and refurbished lamps. A headlight from a French locomotive currently sits in the window, modified by Graham for home use, while his artiest fixtures were part of a recent group show of lighting across the street at **Kendall Art & Design** (609 Warren Street; 518-822-9909).

Restoring rickety cabinets and dressers to their former sturdiness, Jackie Thomas at **9 Pieces** (621 Warren Street; 518-822-8131) does a clever job of layering light shades of crackle paint over darker undertones, creating a weathered look that might finally help suppress the still-sizable appetite for stainless steel—which also turns up here from time to time.

Midrange dealers are as likely to carry museum pieces as their top-shelf peers but can afford to stir more offbeat and personal selections into their mix. At the playful **Fern** (55 Warren Street; 518-82 2286), a maroon psychiatrist couch ($950) shares a noo with a hand-cranked subwa sign, offering choices of sto between Brooklyn Bridge an East 177th Street in bol white Helvetica characters o a black scroll.

Many first-time shoppe hesitate on the corner of 5t Street and Warren, and n just because the densest co centration of shops ends that intersection: They're us ally arrested first by the eve changing tableaux set up b Dan Turk in the uptown hal of **Northstar Antiques** (50 Warren Street; 518-82 1563). One week, the spotl hull of a boat becomes a boo shelf flanked by rowing scull and a porcelain crow. Th next, a pitted bust looks hea enward from the headrest of barber's chair.

The former creative directo of Jockey underwear, Tur abandoned a Washingto Square penthouse after "rea ing the body language of th people here." Later this sum mer, he plans to open a secon outlet, in a former bodega, cal ing it **Governor Turk** (307 Wa ren Street; 518-828-6722 with his Tammany-faced pu Bubby, serving as the politicia

Tchotchke marts like **PJ's Fle Market** (348 Warren Stree 518-828-2271), **Misc.** (11 Warren Street; 518-828-9426 and the riotous **Watnot Sho** (525 Warren Street; 518-82 1081) never seem to presen the same set of goodies twice it depends what's surfaced o the top of the pile that day. Ba gain hunters will be rewarde with finds like a Knap Monarch stainless Therm-A-Ju ($2) or a pair of gold-paint lampshades ($15).

Next door to the Watno Shop, **Americana Collectible** (527 Warren Street; 518-822 9026) displays a placard tha bears what could be the unoffi cial city motto: WE CHARGE $ FOR YOU TO TELL US ABOUT TH ANTIQUES YOUR GRANDMOTHE HAD. S.

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*Certain restrictions apply. See brochure for details.

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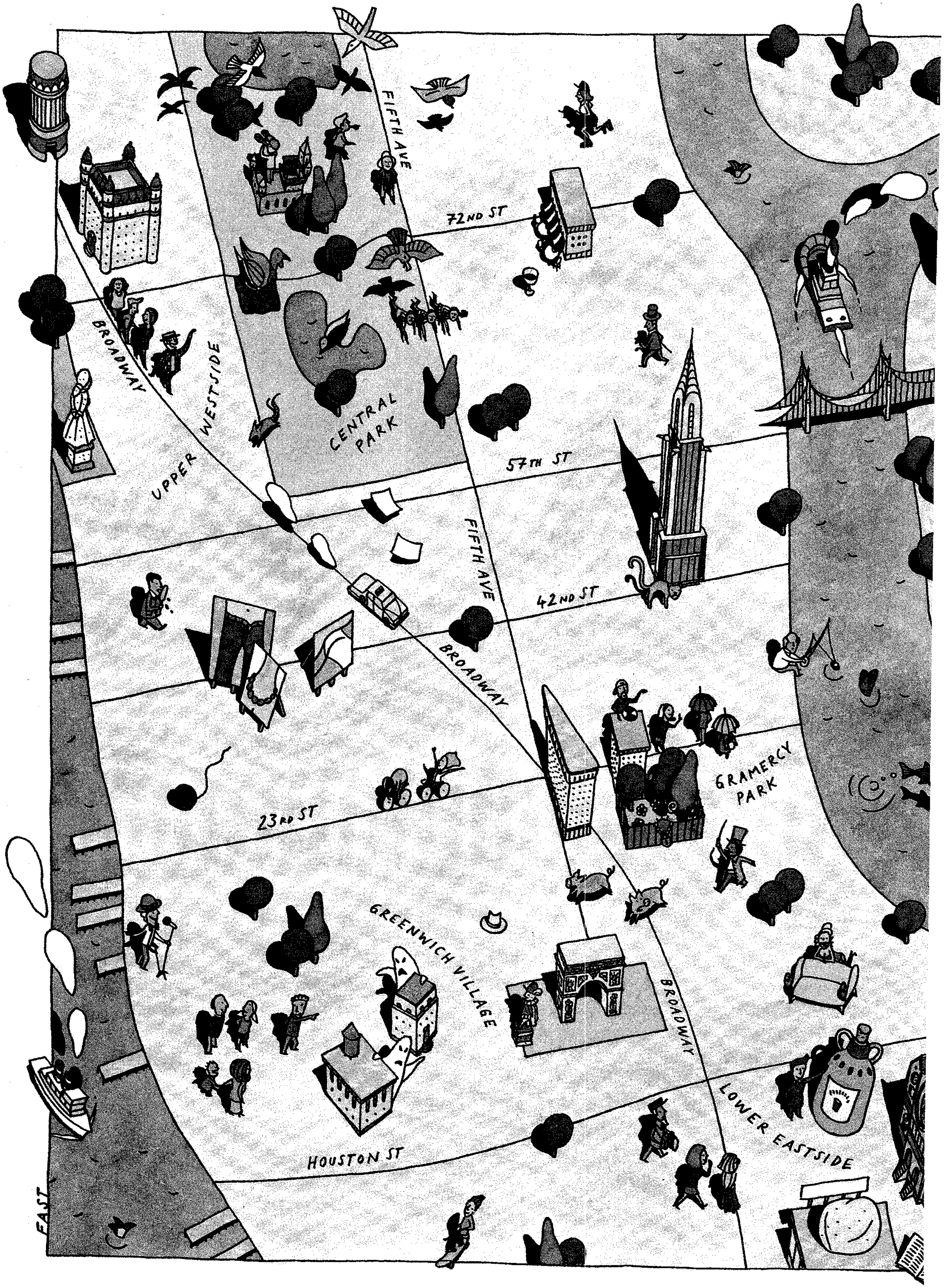
FIFTH AVE
72ND ST
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UPPER WESTSIDE
CENTRAL PARK
57TH ST
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42ND ST
BROADWAY
GRAMERCY PARK
23RD ST
GREENWICH VILLAGE
BROADWAY
LOWER EASTSIDE
HOUSTON ST
FAST

Walking the **Talk**

If there are 8 million stories in the naked city, why do so many of them involve Stanford White? An opinionated survey of some of New York's best—okay, quirkiest—guided tours. **By A. J. Jacobs and Rick Marin**

GUIDED WALKING TOURS OF New York are highly educational. After sampling several of them over the past few weeks, we learned that fanny packs are still in vogue. That septuagenarian retirees have more stamina than thirtysomething magazine writers. That tour leaders favor curious headgear. And that there's always, always a reason to retell the sordid tale of nineteenth-century architect Stanford White: how he was murdered by his mistress's insanely jealous husband.

Many more revelations await the curious New Yorker in search of chaperoned summer jaunts. And there are plenty to choose from. Manhattan now has more walking tours than crumbling façades, with dozens of companies willing to lead you around nearly every nook and history-packed cranny of the island. We couldn't test-walk every one—we're not an elderly Iowa couple, after all—but here's an extremely anecdotal tour of the tours.

The Jewish Lower East Side

Timothy "Speed" Levitch, Private Tour Guide, $20; 636-9324.

How's this for an opening line you don't hear on your average walking tour: "If human history exists at all, and I'm not sure it does . . . "

Bold pronouncements like these have made Speed Levitch something of a tourist attraction himself. The 27-year-old homeless Horace Mann grad (he crashes on the couches of friends and friendly strippers) is the star of *The Cruise,* a new documentary about his eccentric double-decker tours—a surprise hit at June's New York Independent Documentary Festival. Having terminated his relationship with Gray Line (don't ask), the pedestrian Speed has slowed down his mph but not his rapid-fire polysyllabic rants. Think of this nasal-toned savant as a cross between Nietzsche and Horshack.

Some choice Speedisms: "I don't think of tourists as tourists, I think of them as lovers. . . . I'm a representative of infinity, an emissary of possibility. . . . We are avaricious in our pursuit of joy. . . . If civilization is doomed, which I happen to believe it is . . . "

Speed, who was wearing a green-feathered Mardi Gras mask on his forehead ("for when we talk about identity"), hits all the traditional spots: the old *Jewish Daily Forward* offices, the Anshe Chesed synagogue (birthplace of the Jewish reform movement), Katz's deli (site of the historic *When Harry Met Sally . . .* orgasm). But we also spent a good amount of time literally staring at cracks in the sidewalk. "Lifelines of past cruisers," he explained, sort of.

When we swung by Schapiro's, the last working winery in Manhattan, owner Norman Schapiro made the mistake of asking Speed to describe his tour. "It's an effervescent homage to the present tense," he was told. "A series of adventures that lead back to ourselves." Schapiro's response: "What does that mean?"

A valid question. But in the end, irrelevant to the totally entertaining Speed Levitch experience. His encyclopedic referencing skills and infectious giggle make three hours of cruising seem like two and a half.

Memorable guide quote: "I wrote a literary construction about that called 'The Ongoing Wow.' " *Obligatory Stanford White reference:* "I like him because he's lusty. He invented the girl coming out of the cake at parties."

The Genius and Elegance of Gramercy Park

Joyce Gold History Tours of New York, $12; 242-5762.

We wanted to go on a fun tour, but it was raining, and they were all canceled. That left this one. Yes, Gramercy Park—a neighborhood about as titillating as stucco. Huddled in front of the drab entrance to the Gramercy Park Hotel, a dozen hardy troupers waited as Joyce affixed her geek-chic headset microphone and asked for a volunteer to hold its shoulder-straining "Mini-Vox" speaker. No takers, except for an alarmingly frail-looking senior citizen. (Hey, we had to hold our notepads.)

Joyce, whose defining accessory is a faded WNET tote bag, has been guiding tours for twenty years and knows her stuff. She could probably tell you Peter Stuyvesant's clog size. Unfortunately, she showered us with so many context-free dates and names, we became dizzy with post-tour stress disorder.

We do remember passing the home of nineteenth-century mayor James Harper, who banned pigs from city streets, and the pad of twentieth-century D.J. Jellybean Benitez, who plucked Madonna from the city streets. Joyce pointed out where John Garfield died mysteriously in his bed in 1952. Pressed for details, she would only raise her eyebrows and suggestively invoke the name of Nelson Rockefeller.

ILLUSTRATION BY INGO FAST

But after two soaked-to-the-bone hours, Joyce remained chirpy, undaunted, and seemingly oblivious to the cruelest irony of the Gramercy Park tour: that the private, padlocked Gramercy Park itself is off-limits to us heathens. *Memorable guide quote:* "This is the home of sportscaster Ted Husing. Anybody heard of him? I'd never heard of him, either." (If we had, we've have known he was a twenties radio announcer.) *Obligatory Stanford White reference:* He lived on the site of the Gramercy Park Hotel and was shot six blocks away.

A Taste of the Upper West Side

Arthur Marks Unlimited Tours, $10 (private tours, starting at $150); 673-0477.

Arthur Marks's brochure promises a "tour guide, raconteur, and overall fun person." Who could resist?

Arthur, a man of a certain age, certainly looks fun in his khaki fedora and brightly checked blazer, festively adorned with a red pocket square. And he sounds fun—Arthur is New York's only singing guide.

In his three-hour tour of the Upper West Side, this wandering minstrel serenaded us with a half-dozen obscure show tunes, most with quasi-relevance to the topic at hand. Approaching Broadway, he broke into Cole Porter's "Put bathrooms in the zoo / But please don't monkey with Broadway." The song protested the proposal to rename the avenue Le Grand Boulevard—some municipal planner's idea of how to thank the French for the Statue of Liberty. A mention of the roaring twenties brought on a snippet of "You're in the Money." You get the idea.

His pleasingly improvisational tour began in Riverside Park near a statue of one of his heroines, Eleanor Roosevelt (who was *not* a lesbian, he insists). We then ambled over to the Royale Kosher Bakery, where the free chocolate babka and marble rye inspired a group-feeding-and-*Seinfeld*-quoting frenzy. Curiously, this was the only "taste" of anything we got on Arthur's slightly mislabeled tour.

The highlight of this jaunt: the revelation that the monumental Ansonia apartment building once contained a gay bathhouse where Bette Midler and Barry Manilow first met. Historic! A close second: the who-cares-if-it's-true tidbit that Manhattan has the highest density of single people in the U.S., "except for a leper colony off the coast of Maine."

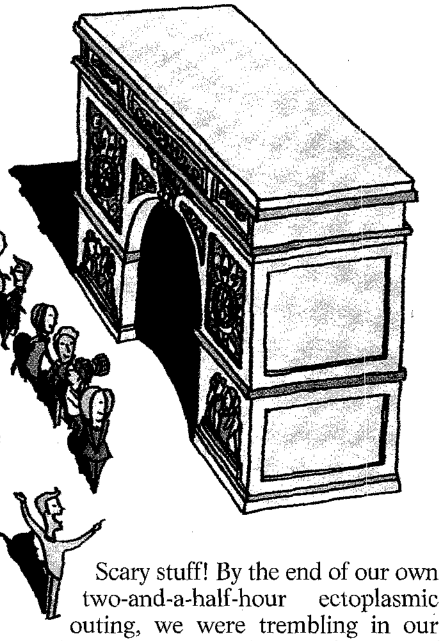
Despite his not-quite-*Ragtime*-ready vocal skills, you gotta love Arthur. He's an unapologetic slice of New York ham, a tireless booster given to eruptions like "New York is the most wonderful place there is!"

Memorable guide quote: "Hi, Esther! That's one of my sister's best friends. She's with CBS." *Obligatory Stanford White reference:* Stannie, according to Arthur, liked "both little girls *and* little boys."

Haunted Greenwich Village

Adventure on a Shoestring, $5; 265-2663.

Every tour outfit has one of these eerily popular paranormal excursions. There's "Ghosts on Broadway," "Pubs and Poltergeists," "Ghoulish Greenwich Village."



Scary stuff! By the end of our own two-and-a-half-hour ectoplasmic outing, we were trembling in our boots. Of course, that was because of the unseasonably cool weather, not any spooky surprises. That's the kind of rim shot you can expect from Howard Goldberg, who seems to have channeled the spirit of Henny Youngman for his tour-guide act. A 35-year veteran of the circuit, Howard will take you by the statue of Garibaldi in Washington Square Park, explain that the Italian hero unsheathes his sword whenever a virgin passes, then crack, "It hasn't happened yet!"

In fact, there's more Borscht Belt shtick than specters on Howard's tour. Consider it a crash course in the Village, with a few cursory nods to spirituality: Alexander Hamilton's haunt on Jane Street; Mayor Jimmy Walker's on Gay Street; and the occasional bizarre personal anecdote. "In 1963," said Howard, "I visited a medium who foretold JFK's assassination . . . months before he was shot."

A wiry man in a Russian fur hat, Howard does display one essential ghostbuster quality: fearlessness. He's willing to engage even the most hostile New Yorkers in conversation. "Why did you choose this over Harvard?" he asked a student exiting NYU law school. "I didn't get into Harvard," the student snapped. "How many cups of coffee do you drink a day?" Howard inquired of a clearly overcaffeinated employee of a neighborhood coffee shop. "I don't keep count," the man shot back, giving off a chilly buy-something-or-get-out-of-my-store vibe. Don't let 'em get you down, Howard. We admire your spirit.

Memorable guide quote [to the counter guy at Li-Lac Chocolates]: "Can you tell me some famous customers? I know Abe Vigoda. . . ." *Obligatory Stanford White reference:* After recounting Stanny's downfall—his flesh addiction—Howard said, "And the moral of that story is, when you get that urge, resist it. Go see a movie."

Birds From Belvedere

City of New York Urban Park Rangers, no charge; 360-2774.

The early-morning hours of Central Park aren't just the domain of runners, muggers, and the sexually audacious. There are also birders. Flocks of them. At 9 A.M. on a weekday, we joined one such ramble in the bramble led by eager urban park Ranger Bob DeCandido. As our gang of binocular-laden early risers came into formation at Belvedere Castle, hot birder gossip began to circulate. One spicy item: Fifth Avenue's red-tailed hawk had recently hatched three chicks.

On the way to our first pit stop in the park's thick woods, Urban Ranger Bob recommended crushing and smelling a sassafras leaf. This led to the tour's first tense moment. One neophyte birder rebuffed an intense young man who offered him a whiff of his sassafras. The man turned surly and mysteriously dropped out of the tour, without even saying "Good-bye."

His loss. Our bird walk was surprisingly addictive. You start out innocently enough scoping out cardinals and blue jays. And before you know it, you're into the hard stuff—the white-throated sparrows and double-crested cormorants. You find yourself asking fellow junkies about their scores: "Any warblers out today?" You begin to understand how you could wind up like the nice, quietly obsessed lady on the tour with her field guide and Tweety Bird pen.

Urban Ranger Bob kept apologizing

that the birding was subpar. "Ah, phooey!" he'd exclaim. "Oooh, frustrating!" But we were just happy to discover that Manhattan had more to offer than those disease-ridden gray things that foul our air conditioners. We liked Urban Ranger Bob. He could do cool bird calls, and he didn't shy away from birding's more sensational implications. "Pigeons, rats, and squirrels—it's like a McDonald's for hawks here!"

Memorable guide quote: "Too-hee! Too-hee! Sounds kind of like 'Drink your tea! Drink your tea!' " *Obligatory Stanford White reference:* Nary a mention of our randy old friend, though there was some racy talk about "hybridizing."

Road Shows

Every New Yorker harbors an inner tour guide, but it's best to leave it to the pros. Walk their way. **By Nick Meyer**

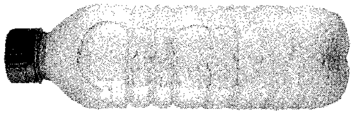
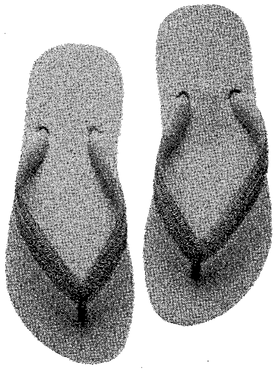
NYC Discovery Walking Tours (465-3331): NYC Discovery Walking Tours offers 47 excursions divided into three categories: neighborhood, theme, and biography. "For the neighborhood tours," says Richard Anthony, firm historian, "we try and stay away from the cookie-cutter approach." Instead of showcasing the major attractions known to everyone, the neighborhood tours, called "The New York You Never Knew," highlight the more obscure but equally significant sites—the house where Franklin and Eleanor Roosevelt were married, for example. For those who find that kind of historical arcana a bit dry, Discovery tours try to stay on top of pop culture as well: Among the current offerings are "Ragtime Era New York," "Titanic History Tours," and "Princess Diana's New York."

A Walk of the Town (222-5343): Marvin Gelfand uses the word *mishmash* a lot when describing his walking tours, and also when discussing the city itself. That seems only appropriate for someone with his hodgepodge of a background: Gelfand has held teaching positions in economics and history at Bard and the University of Massachusetts, was a literary editor at the Washington *Post,* and founded the *West Side Literary Review.* A born-and-bred New Yorker, Gelfand considers his personal experience one of his greatest assets: "I saw Frank Costello and Walter Winchell . . . I knew the Westies," he says. In September, he will be celebrating the Gershwin centennial with a tour of the theater district, including the site of the Liberty, where *Lady, Be Good!* played, and the Neil Simon, formerly the *Alvin Theater,* where *Porgy and Bess* opened.

Big Onion Walking Tours (439-1090): Big Onion was started in 1991 with a grand total of three tours. The outfit now offers more than 30 "multiethnic" outings, focusing on what founder Seth Kamil calls the "architectural and social history" of New York's neighborhoods. Big Onion, says Kamil (in a weary tone that suggests he's delivered this shtick before), is a metaphor for New York's "layers and layers of history, sometimes covered in a layer of dirt." A summer specialty: the new Thursday twilight tours, covering picturesque promenades like the Brooklyn Bridge, Central Park, and the Financial District.

92nd Street Y (996-1100): "History in the making" might best describe some of the unusual tours dreamed up by Batia Plotch, the Y's director of tours and travel. Instead of visiting the spots where great things once happened, tours like "Secrets of the Chelsea Hotel" and "Williamsburg's Burgeoning Art Scene" focus on areas with current cultural and societal importance, bringing the public into the studios of working artists. Plotch has also arranged for tours to visit the Fulton Fish Market—at 6 A.M., when it's really hopping—led by architectural preservationist Stephen Gottlieb and professional fish buyer Bill Bowers.

Radical Walking Tours (718-492-0069): Leon Trotsky. Malcolm X. Abbie Hoffman. According to Radical tour guide Bruce Kayton, "Every great radical has passed through New York City at some point." On his tours, which cover Manhattan from Battery Park to Harlem, Kayton discusses "the people who sacrificed their lives for a better tomorrow." His tour of Harlem, for example, includes the house where Marcus Garvey lived in 1917, the second headquarters of the Black Panthers, and the Unity Funeral Home, where the body of Malcolm X was displayed before his burial. People with short attention spans may want to stay away—Kayton's tours can last as long as three and a half hours—but those interested in the history of radicalism in the city will be rewarded by the depth of Kayton's knowledge and the occasional screaming attack by a rabid right-winger.

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The Not-So-Grand Tour

Summer is a time for kicking back, right? Not if you're a working musician with a devoted audience, time on your hands, and taxes to pay. **By Rosanne Cash**

I HAVE A FRIEND WHO SPENDS A MONTH on Fisher Island every summer, another who goes to Maine for August, several who enjoy many leisurely weeks on the Vineyard or upstate, quite a few who are unreachable from June to Labor Day. I relish their summer-vacation stories; I even obsess over them. I need all the details (What was the house like? No, what was it like *exactly*? How far from the beach in feet and inches? What did you grill? How did you find a baby-sitter up there? What did you *do*? *Eat*? *Play*?)

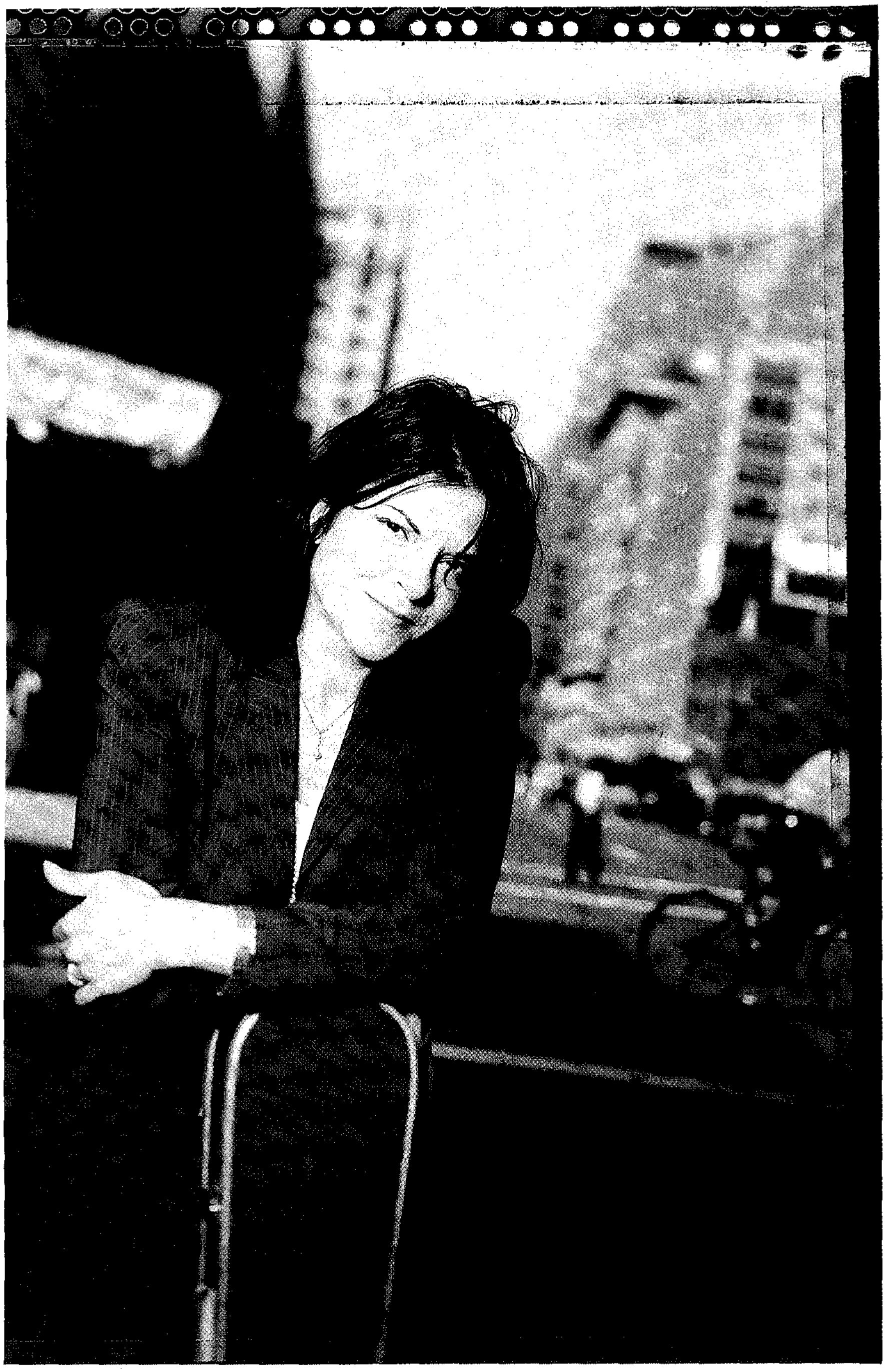
I am not one of those people. Because every June, as soon as my kids are shipped off to Camp Dad, I leave Manhattan and go to work on the road. Sometimes, like last summer, when it was just my husband, John Leventhal, and me out there doing our folk-rock George-and-Gracie show, and we had a day off in Anchorage (I'm not kidding), and we drove up on the mountain that overlooks the Cook Inlet and watched the most spectacular sunset I've ever seen, I get lulled into thinking that we're on a kind of vacation. And I get a little happy. Then, two days later, a 4 A.M. call for a 6:30 plane, which will fly us three and a half hours to get to an airport bus to take us to a rental car for a four-and-a-half-hour drive into some godforsaken wilderness where some genius had the foresight to book a folk festival, which I will play that very night and which will pay a significant chunk of my New York State taxes for the coming year (and which I therefore cannot afford to turn down), reminds me that I am most definitely not on vacation, that I am, in fact, in a kind of bizarre rolling hell that only those who have done summer tours can truly appreciate.

Summer touring is traditionally more lucrative because of the festivals, fairs, and sheds that operate only in warm weather. They pay well, draw big crowds, and there are a lot of them to choose from. I have toured with a full band and crew, as part of an acoustic trio or duo, on a bus, on planes, and in all combinations in between. But over twenty years, I have whittled it down to where I only go out in the summers, except for the occasional weekend, mainly because I have kids, partly because I don't have the stamina (or I pretend I don't), and to a great extent because I now prefer a life that is a lot less *in motion*. At some point in my mid-thirties I woke up on a bus looking at a lot of hairy musicians in their underwear and decided that I did not want to be doing that when I was 40. I passed 40 a couple of years ago, and I'm happy to say that the only person I've seen in his underwear recently is my husband. In the past three summers we have gone out as a duo, without a road manager (defying the historical maxim, decreed b legendary road manager Phil Kaufman that any time two or more adults travel together, they must have a road manager). John is far more accomplishe than I, and far more in demand, and i we were not married I would not b able to afford him. He is also extraordinarily good-natured about dealin with equipment crises and hormona fluctuations. We are met each day in new city by a different promoter wh takes us and our gear to the hotel o the sound check and then to the gig and the rest of the time we are alon and try to pretend we are on vacatio (see "Cook Inlet," above).

"I woke up on a bus looking at a lot of hairy **musicians in their underwear** and decided that I did not want to be doing that when I was 40."

THE ROAD CAN BE NUMBING, THOUGH I is true that while on it I have been exposed to many different cultures an traditions and have developed greater tolerance for all the peoples o the world, yadda yadda yadda. (Jus last summer, while driving through th Wisconsin heartland—festivals ar never near airports; I think it's a law—we turned on Wisconsin talk radio where the subject was, and for som time continued to be . . . cheese.) Still I prefer driving to flying. I have a thin

PHOTOGRAPH BY BERND AUERS



about flight attendants. I am hypersensitive to attitude at high altitudes. I have been in planes that have been struck by lightning, surrounded by tornadoes, diverted to new and miserably inconvenient destinations; planes whose landing gear failed to descend, engines conked out, wings clipped the ground and spewed rivets across the runway, whose take-offs and landings have been aborted in snow and ice storms and violent winds and rain; planes that dropped so fast and so far that people literally hit the ceiling, and where once, on a nearly empty late-night flight into Nashville, the pilot sent an attendant back just after landing to ask me if I knew where Gate 4 was, since he thought I had probably landed at this particular airport more than he had. All of this—plus the sheer poundage of jet meat and eggs McDonnell-Douglas I have consumed in my lifetime—has profoundly depleted my tolerance for guff. I have found that many a Medusa lurks behind the friendly smile. I have been told that I could not have milk for my coffee because it was being saved for the children on the plane (and why can't they drink *their* coffee black?). I have been rudely ordered around in every manner imaginable, and I stopped being nice about it long ago.

Of course, that's when I'm in coach. If I'm in first class, I'm treated like a queen, and I am, in turn, the soul of magnanimity. I love the class system.

These days, most altercations revolve around discussions with ground personnel about carrying on my guitar. (*Of course* it fits in the overhead bin! It's in a soft case, and this is not the first time I've done this!) Usually I carry it on, and usually a frighteningly pleasant flight attendant greets us at the hatch with the same exact comment, no matter the airline, no matter the city, no matter the year: "Oh! Are you going to play for us all today?" It's all I can do not to wrestle her to the floor.

THERE ARE REWARDS, OF COURSE. I have seen mountains, waterfalls, forests, vast expanses of prairies and lakes, El Capitan, Niagara, the Keys, the Great Barrier Reef, Big Sur, the Grand Canyon, the Alps. (Never, by the way, perform at a Swiss country-music festival. The same nation that routinely vacuums its sidewalks will dress up as cowboys, get inhumanly drunk, and shoot real guns at the ceiling during your performance.) But why is it, when I'm confronted with one of God's majestic physical statements, after the initial awe and requisite murmurs of appreciation I begin to silently grouse that there's probably not a walk-in Korean manicurist within a thousand miles?

Still, a wonderful audience on an inspired night in a beautiful setting is like nothing else on earth. There is almost always that moment onstage when I feel guilty for complaining, because the audience is just so damn great, and they really did come to see me, and I feel as if I have a larger purpose in the world. It also makes the inevitable morning after easier to take, when I'm in some airport, fatigued and cynical and covered in a film of road grime that entirely separates me from normal society, and I see all the families going places for their summer vacations: traveling purely for pleasure. But I do it. Because I love it. And because I need the money. To use one of the ultimate road clichés (long credited to Charlie Watts, but who knows): It's not the performances I get paid for, it's the other 22 hours. ■

This is not a roof: An ordinary downtown rooftop is transformed into a croquet party worthy of *Alice in Wonderland.*

Al fresco entertainment takes a decidedly novel turn when a hot NoHo designer throws a rooftop cocktail party with a Surrealist twist. **By Wendy Goodman**

Dalí **High**

Summer Fun

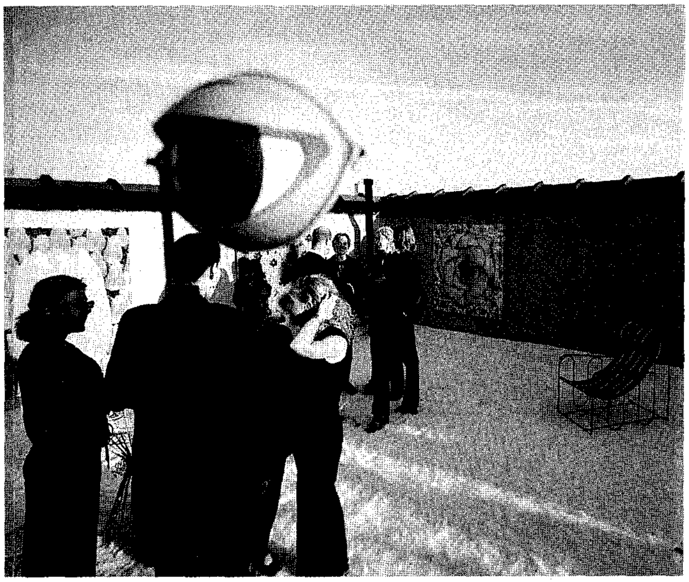
HOME

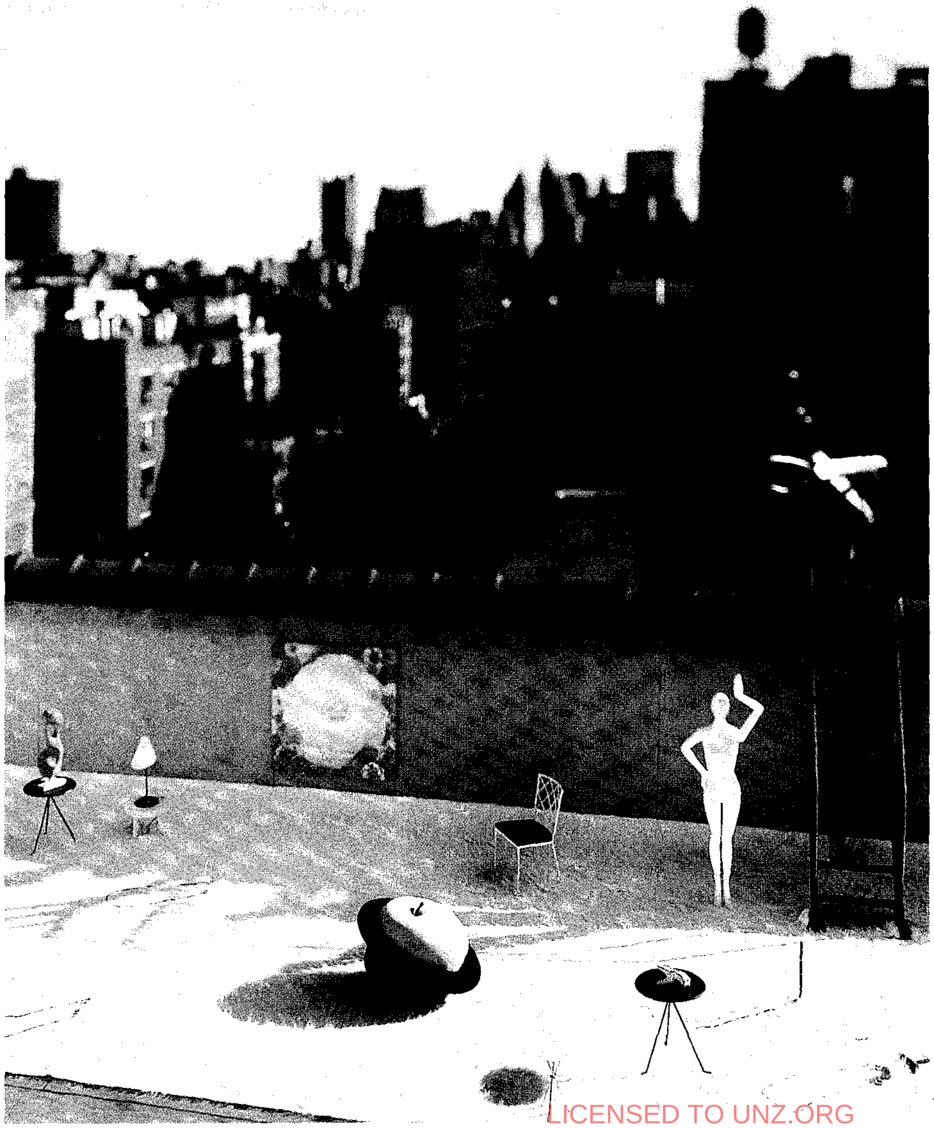
"I AM FAMOUS FOR LAST-MINUTE INVITATIONS," says interior designer William Sofield, laughing. He juggles projects on both coasts and designs Gucci stores worldwide, which has made impromptu entertaining something of a necessity. The recent cocktail croquet party Sofield hosted on the rooftop of his penthouse offices in lower Manhattan was no exception. This time, however, he decided to up the ante with a Surrealist theme. • "The notion of 'tar beach' as an alternative summer playground is something I've always delighted in," he says. "The advent of the elevator made it possible in the twenties to really inhabit the city's rooftops, and I think the Surrealists were probably the first to seize upon the idea of the roofscape as a sort of alternate city." • This summer "happening" could only occur with a little help from friends in Sofiel
NoHo neighborhood, who contributed art and furnishings th
helped evoke Le Corbusier's famous outdoor room (designed
the thirties for Count de Bestigui in Paris) while also payi
homage to Surrealist artists like Magritte and Salvador Dalí.
love the idea of a rooftop furnished as an indoor room," sa
Sofield. "It's a theme that I've always played with: inversion."
Guests were asked to wear black, instead of the traditional cr
quet white, so that they wouldn't be lost in the 1,200-squa
foot sea of snowy-white troll hair he laid down for the occasio
and they arrived in everything from a skimpy black Gucci
string to black tie and tails. Sipping Krug champagne and ni
bling hors d'oeuvre from Indochine, Sofield and friends ma
aged to escape for a few surreal hours from the reality below.■

PHOTOGRAPHED BY RUSSELL KAY

pot on: Host William Sofield always wanted to furnish an outdoor ɔace as an indoor room, and he used wall-to-wall white troll hair— ,200 square feet of kitsch—to tie the roof together nicely. A pair of ell-designed Dalmatians hobnobbed with Sofield (seated) and Peter owen, his partner at Studio Sofield.

Eye on New York: As the sun set, guests like gallery owners Matthew Marks and Paul Morris, novelists A. M. Homes and Andrew Solomon, and photographer Josef Astor mingled under the watchful gaze of a giant Nicola Eye Lamp from Art & Industrial Design.





Pot luck: Sofield depended on the kindness of neighbors to bring his Surrealist party setting to life. The Jean Royère tables and chairs came from 1950, the furniture gallery; Art & Industrial Design provided the Magritte Apple Chair and the Big Scissors; and the Peter Dayton paintings were courtesy of the Paul Morris Gallery.

Roofing It

When breezes are balmy, enjoy them on high (and well-staffed) ground. **By Robin Raisfeld**

THERE PROBABLY ISN'T A city-dweller alive who hasn't entertained the occasional rooftop fantasy. You know: the one where you're reclining on a well-padded chaise longue amid luxurious greenery that wafts ever so gently on a river breeze. Even on the roof of a five-floor walk-up, a romantic urban hideaway provides a refuge from bus fumes, car alarms, and the prying eyes of 7 million strangers. If your own roof is off-limits—or less than picture-perfect—try someone else's: A number of restaurateurs have the generosity of spirit (and the right license) to share their rooftops. For the price of a cold drink or a full-blown, windblown feast at one of these roof restaurants—all opened within the past year or two, and all generally underutilized—we, too, can channel James Cagney's "top of the world" euphoria.

Armani alfresco: Emporio Armani's midtown escape hatch.

One particularly well located—and unexpected—patio is right around the corner from Grand Central Terminal. To get to the third-floor roof of Ken Aretsky's men's-clubby **Patroon,** you must climb past all those burnished-leather-and-wood-paneled nooks where deal-makers congregate to unwind with a good Partagas. We'd rather repose above it all, at one of the sturdy Smith-and-Hawkenesque tables or in a rattan armchair, sipping a glass of Meursault or ordering something off new chef Geoffrey Zakarian's terrific terrace menu. Adjacent office towers create a skyscraper-cavern effect, which is offset by the small-scale coziness of a white tent awning illuminated by lanternlike lightbulbs and tabletop candles. White hydrangea and trailing greenery grow from a ledge of elevated planters, obscuring any view of gritty midtown streets. There's a comfortable four-stool wooden bar, Sade or equally tranquil jazz on the sound system, and a roof-dedicated grill station that covers all the culinary ground from burgers and corn on the cob to grilled salmon with crushed cucumber and a date-walnut salad. The South Fork atmosphere, however, doesn't come at picnic prices: Expect to spend up to $13 for appetizers and $24 for entrées. Open after 5:30 P.M.; no reservations. *Patroon, 160 East 46th Street; 883-7373.*

If you can't wait until after work to take advantage of outstanding weather, make your way up to the semi-obscured fourteenth floor of the Decoration & Design Building, where superchef Charlie Palmer (Aureole, Lenox Room, Alva) has established his company's catering headquarters. With a kitchen presided over by Palmer acolyte Dan Shannon, **Astra** doubles as company cafeteria for the building's design-showroom staff and their clients; it's also the only place at D&D open to the public. Shannon applies Aureole finesse to the standard soup-salad-and-sandwich lineup at bargain prices: chilled spring-pea soup with fresh chive ($5); smoked salmon, asparagus, and roasted beets with citrus vinaigrette ($11); charcoal-grilled minute steak ($13). For dessert, double-chocolate pudding, or banana-walnut cake with caramel sauce. Not to belittle Shannon's flair, but the view is the thing here: The comfortable corridor of a terrace faces north toward the Upper East Side cityscape and east to the Roosevelt Island tramway and the 59th Street Bridge. Open for lunch only, April through October. *Astra, 979 Third Avenue, near 58th Street, fourteenth floor; 644-9394.*

Maybe it's too tempting to b in the vicinity of all those luxurious home furnishings withou the appropriate designer credentials to buy anything. That's never a problem at **Emporio Armani** which hospitably offers worn out customers two places to refuel and recharge—preferabl with plastic. The basement caf has an extensive Italian menu but you'd be foolish to go underground when you can snack upstairs on the sixth-floor terrace Just past the display of denim i an espresso-and-wine ba leading out to a stylishl furnished deck, with teal garden furniture unde sturdy canvas umbrella and a manicured hedg just thick enough to shu out all of midtown's distractions. Don't expect feast; the panini and pastries, though quite satisfying, are on the light side as befits any establishment with brightly li fitting rooms. Have a glas of wine or an expertl made espresso whil you're pondering your fal wardrobe. *Emporio Armani, 601 Madison Avenue, near 58th Street 317-0800.*

Technically, the terrace a **Jean Georges** isn't a roof. I is elevated, however, good five feet off the sidewalk, which lends it an aura of serene remove. Perhaps more important, it i also an easy way into Jean Georges Vongerichten' four-star restaurant. Wai for perfect conditions—in hig winds, the cautious crew wil shut the café down—and bypas the formal dining room for thi much more casual environment The terrace menu is identical t that of Nougatine, which i something of a Vongerichten greatest-hits list, with signature culled from Vong and JoJo. A night, the lights of Central Par South illuminate the skyline; b day, all you see of Central Park i a lush canopy of treetops. Is tha what they mean by a bird's-ey view? *Jean Georges, 1 Centra Park West; 299-3900.*

Photograph by John Ke

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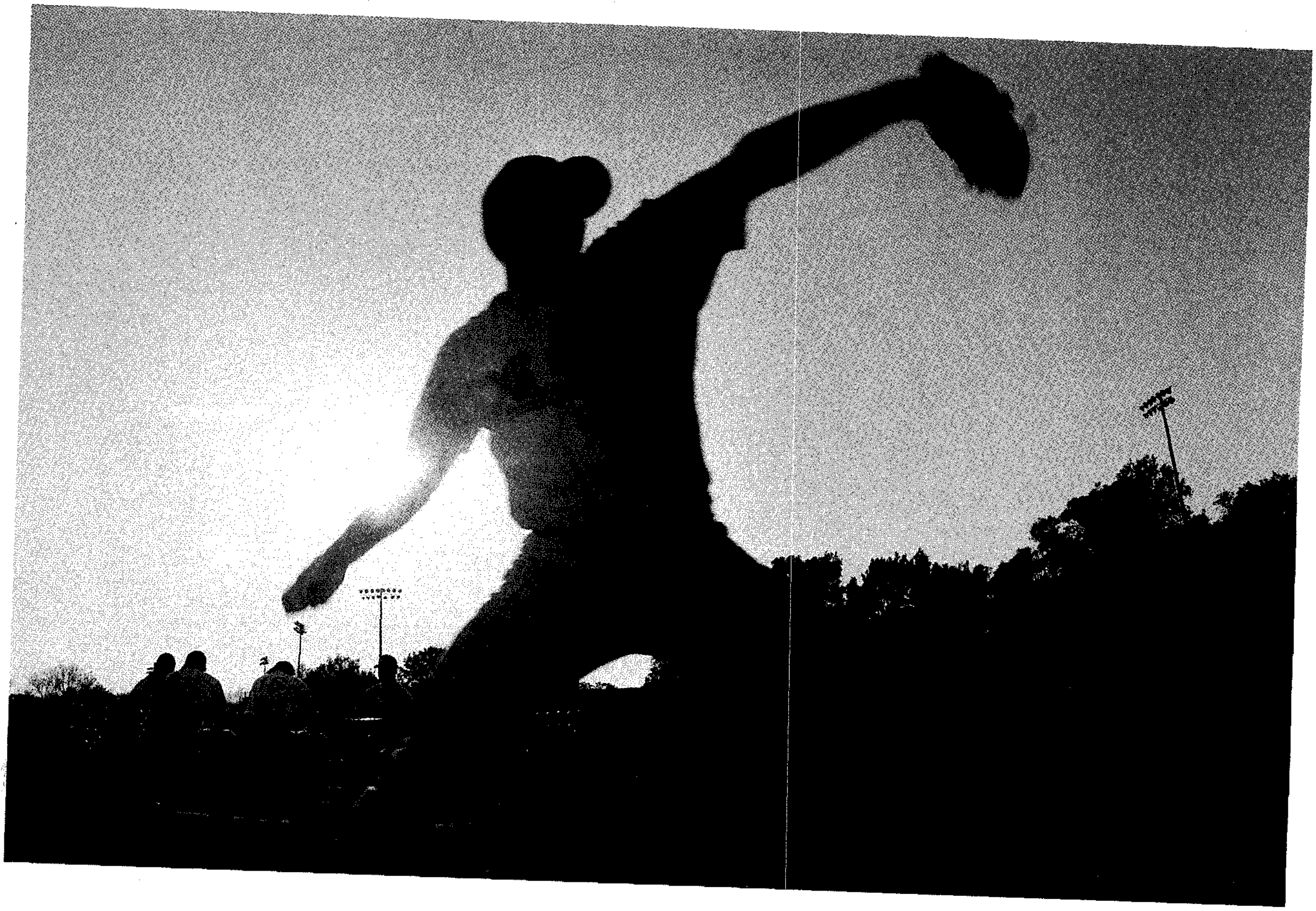

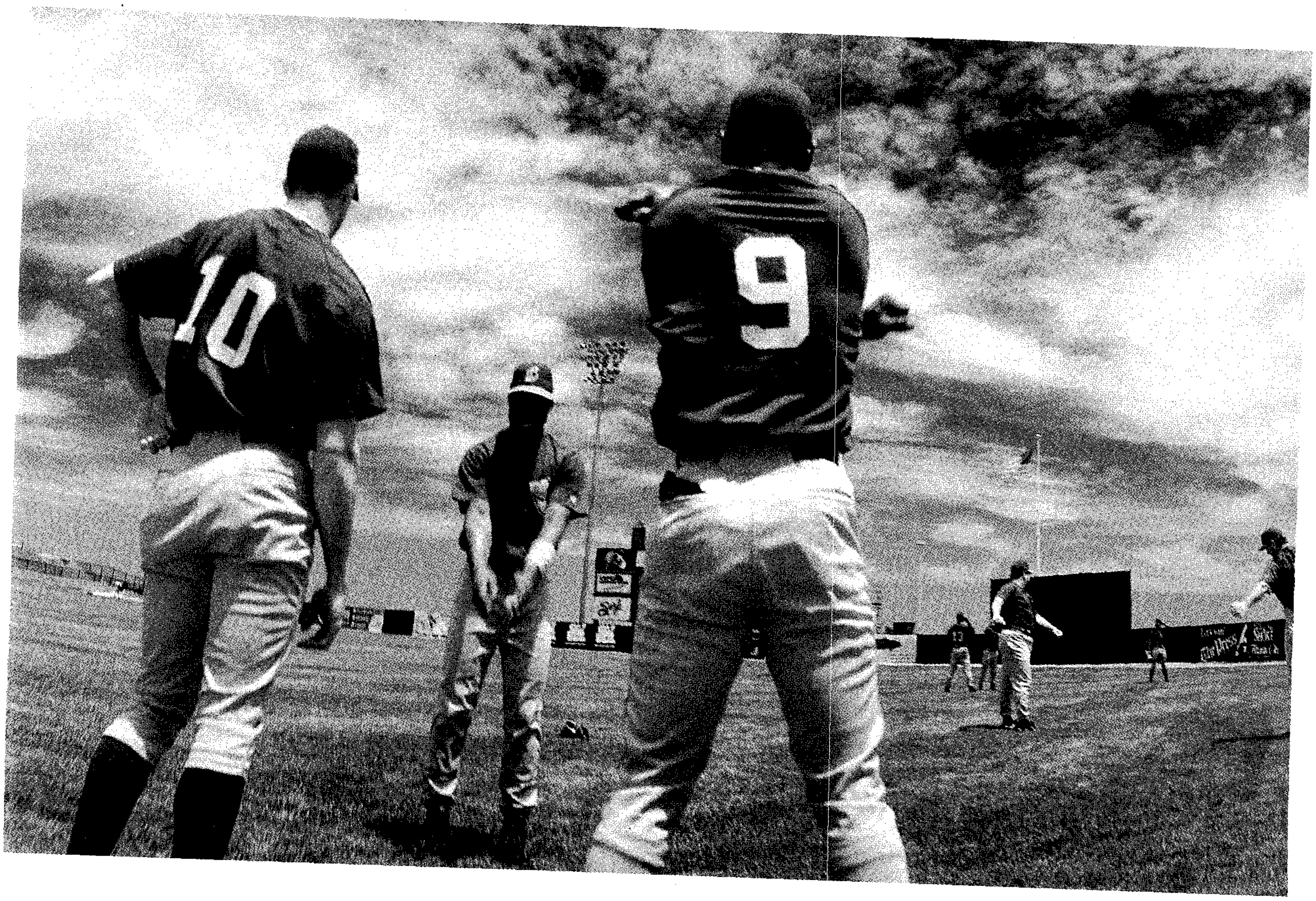
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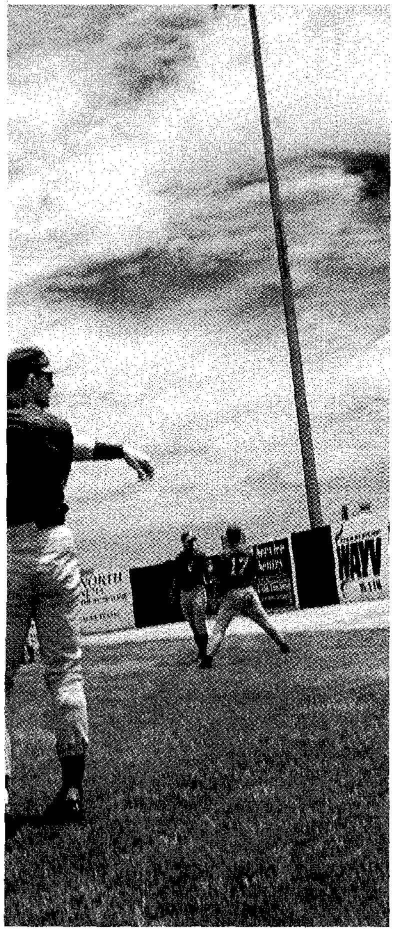
Minor Diversions

Summer Fun AWAY

There's nothing bush league about the baseball experience at some nearby stadiums without Yankee or Shea in their names. Who knew being sent to the minors could be this much fun? **By Brian Farnham**

IT STARTS WHEN YOU ENTER THE BALLPARK. It's a real ballpark, you notice, not some Deathstar-size stadium blighting the landscape. And almost immediately, there's a feeling that you've been missing something you didn't even know you were missing. Up until now, your baseball diet has been of the strictly premium grade-A, major-league variety, but on a whim you packed the kids in the car and drove to see one of the minor-league or independent teams you keep hearing about—the Atlantic City Surf, maybe, or the New Britain Rock Cats—and as soon as you arrived at the ballpark, you felt its restorative power. • In the world of the minors, your senses come back to you. From practically any seat, you can hear the urgent "Oof!" of the shortstop diving for a ball in the hole. The crack of the bat is a visceral experience. And the kid who brings his glove to catch a foul ball actually looks utilitarian rather than picturesquely hopeful. As for those big-league apologists who claim there is no comparison? The truth is, the difference between major- and minor-league baseball is the difference between seeing a Ferrari and riding in a Mustang. One may be slicker and more glamorous, but the other gets you much closer to raw sensation.



Rock Cats' red glare: Who knows what superstardom may lurk beneath the surface? The New Britain Rock Cats, the Double-A affiliate of the Minnesota Twins, have had their share of up-and-comers, including current big-league stars Roger Clemens, Mo Vaughn, Brady Anderson, Jeff Bagwell, and Curt Schilling.

Road warriors: The Somerset Patriots are one of a dozen or so teams within reasonable driving distance of New York. Managed by former Yankees star Sparky Lyle, the Patriots will spend their entire first year on the road while their home stadium in Bridgewater, New Jersey, is being built. "Worst thing about it is, we never get a last at bat," grumbles Lyle.

PHOTOGRAPHED BY WARREN SALOWE

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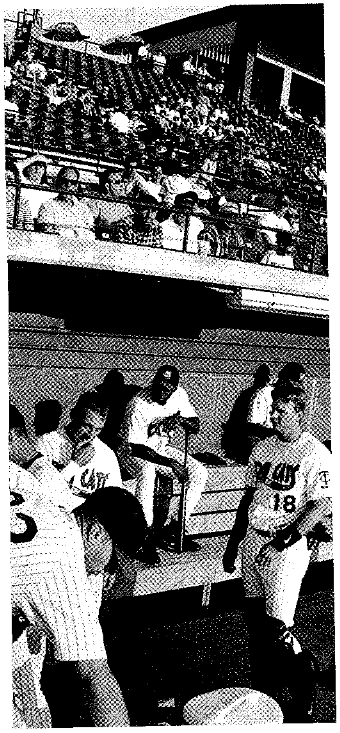
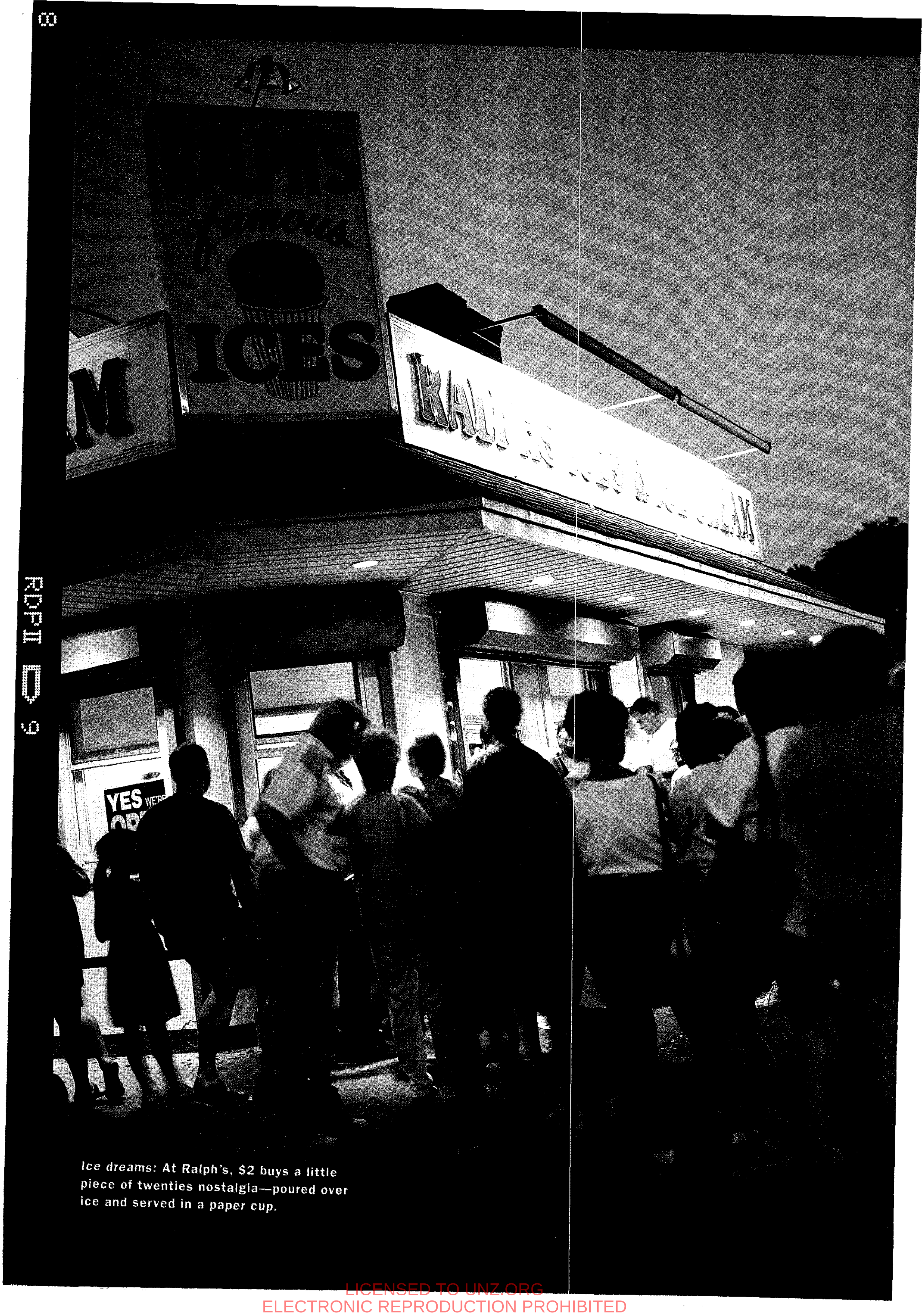
Capering crusader: Hugger of children, player of pranks, tireless seeker of attention, the mascot has but one mood—jolly. In the minor leagues, your chances of being accosted by one are about even (better odds than you'll get at those casinos in deep right-center). At the Sandcastle in Atlantic City, the hometown Surf's sea-creaturish "Splash" incites a Sunday crowd to do—what else? —the wave.

The meandering crowd: You'd never confuse minor-league fans, below, with the penned-up, barking Rottweilers you find at a Yankees game. Minor-league crowds tend to be more bovine, lounging like a contented herd in prime pasture (literally, in the parks with picnic areas for kids). It's not that there's nothing to cheer about, but with a front-row seat running just nine bucks, how overexcited can you get?



Close encounters: If you've ever sat in the bleachers at Yankee Stadium, you are familiar with the game-as-rumor spectator experience. There's no such thing at the minor-league park, no vertiginous upper decks where you always half expect to hear the captain announcing your ETA and altitude. At the Rock Cats' New Britain Stadium, you'd have as much use for a pair of binoculars as at the Sony IMAX.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Staten Island

The borough that man—or Manhattanites, anyway—forgot is a ferry tale of pony rides, windswept beaches, and the world's first Wu-Tang Clan gift shop.

WHEN MOST NEW YORKERS THINK OF STATEN Island—if they think of it at all—it's as the butt of a joke about a trash dump. And oh, yeah, there's the Staten Island Ferry—but the glorious view everyone cares about is of Manhattan.

But to me and my brother, Jason, Staten Island was the birthplace of our parents and the home of our revered maternal grandparents. This was the exotic land we visited to fill up on the affection and the heaping plates of macaroni (*pasta* being an unimagined yuppie locution) offered by our saintly grandmother Regina Serra. This was where we—two wimpy boys growing up in a leafy upstate college town—were awed by the blue-collar manliness of our gruff, heroic grandfather Joe Serra, a turn-of-the-century Italian immigrant. He dug subway tunnels; then, in 1920, he used his sweat and a secondhand truck to open a garbage-hauling business, Village Carting.

With the help of our family, my brother and I saw a hidden side of Staten Island. The biggest surprise when we visit now isn't that everything is smaller than we remember—it's that today, Staten Island offers even more underappreciated attractions for the outsider.

One, the Great Kills section of Gateway National Recreation Area, is tucked behind the strip-mall ugliness of Hylan Boulevard. Gateway stretches from Sandy Hook, New Jersey, to a chain of marshy islands in the shadow of JFK airport, out in Queens. After languishing for years, Gateway has improved under the stewardship of Kevin Buckley, the administrator who guided the restoration of the Statue of Liberty. He didn't create the amazing view from Great Kills Beach—where you can sunbathe or swim in the Atlantic while gazing at the Rockaway Point lighthouse and the Verrazano Bridge—but Buckley has replaced the rotting wooden beach houses with simple, functional structures for changing clothes. On the bay side is a spiffy marina, glistening with 300 boats, from preening yachts to humble dinghies. Set between rolling hills is a field reserved for model-plane fliers. Snaking throughout the park is a trail for Rollerbladers and nature hikers. It's almost pastoral enough to make you forget the whole thing is built on top of a landfill.

My grandparents were never much for the beach, but we go way back with the Staten Island Zoo (614 Broadway). It opened in 1936, and my father and his father soon became regulars; their favorite was Jocko the gorilla. Jocko has long since been paroled to the great jungle in the sky, but the zoo has other nostalgic wonders: Fences and paths are the perfect size for young children; peacocks range freely, showing off their feathers; and petite deer calmly submit to petting by small hands. The Staten Island Zoo operates on a shoestring, unaffiliated with the city's other "wildlife centers," so it doesn't have many gadgets. But that's part of its old-school charm. As are the crowds, which are a fraction of the hordes that clog the Bronx and Central Park zoos. A good recent addition: three Shetland ponies. Last month, when Jack, my 2-year-old son, rode away on Apache, he became the fourth-generation Smith to grin widely on this site.

Jack will have to wait a few years to appreciate another of the borough's idiosyncratic highlights, the Wu-Tang Clan's clothing and souvenir store. Wu Wear (61 Victory Boulevard) is hard by the housing projects that produced the members of the platinum-selling rap act, but the store, selling T-shirts, hoodies, albums, videos, and posters, at-

PHOTOGRAPHED BY ANNA WILLIAMS

tracts Wu-Tang fans from Maine, Germany, even Manhattan.

About a mile south on Victory Boulevard, and an ethnic galaxy away, is the best cannoli on Staten Island. "It's all about freshness," says Sal Tartamella, one of the managers of Alfonso's (1899 Victory Boulevard and 4366 Amboy Road). "As we need 'em, we make 'em." It's appropriate that the scene in *The Godfather* where Clemenza says, post-hit, "Leave the gun, take the cannoli" was filmed on Staten Island.

Turning on to Port Richmond Avenue brings a glimpse of the time when rural Staten Island was dotted by distinct "towns." This street used to be the thriving shopping district for Port Richmond. Malls killed the stores, and the towns have melted into quasi-suburban sprawl. Yet two of the avenue's oldest outposts still attract lines of hungry customers. Denino's Tavern, established in 1937, has fine cocktails, but its pizza is the real star. Denino's (524 Port Richmond Avenue) is the kind of throwback restaurant where asking for a salad brings laughter. Crunchy-but-not-brittle crusts are the foundation for pies ranging from basic mozzarella-and-tomato-sauce to the ricotta-onion-and-meatballs blowout. For a beverage, try the unexpectedly tasty sangria. You'll be the one laughing when the check arrives and it's under $20.

Save some room for Ralph's Famous Ices and Ice Creams, right across the street (501 Port Richmond Avenue). Open since 1929, Ralph's has that perfect roadside takeout-food design: You have to stoop to look in the windows and read the menu board behind the teenage scoopers. The board is divided into ices (from lemon to rainbow), cream ices (including a wonderful banana-flecked Chunky Monkey), and ice creams. Ralph's alone is worth the $7 Verrazano toll.

Across the island stands a grittier small-business landmark. It's at 551 Midland Avenue. Joe Serra fed a large family from his labor in this brick garage. He lost one of his sons here; an explosion killed Andrew. Another son, Pat, runs the company today, even after the heavy loads blew out one of his knees. Uncle Pat is 78 now, and small, honest operators like Village Carting are trying to compete with giant corporations from out-of-state. Near the garage this summer, on the South Beach boardwalk, there's a series of open-air concerts. If you find yourself on Midland Avenue, slow down a little as you pass. Village Carting will never be a tourist attraction, but it's worth a moment of respect.

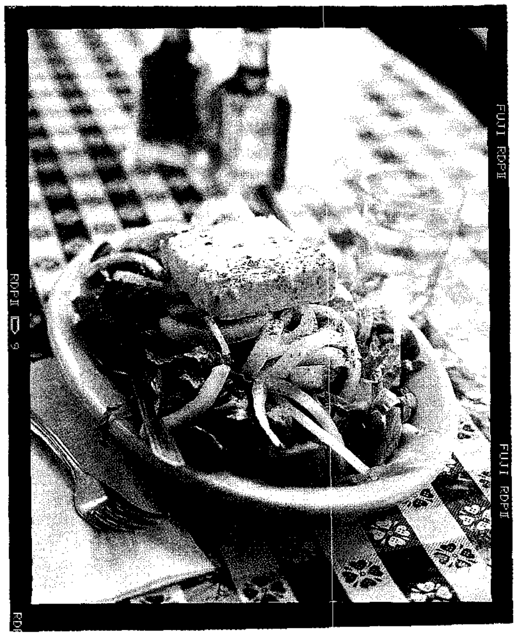
CHRIS SMITH

Queens

There's more to Brooklyn's oft-neglected sidekick than JFK and Shea.

TO YOUR TYPICAL MANHATTANITE—me, say—Queens is where someone's aunt lives, the part of town where 34th Street meets 34th Avenue meets 34th Road meets 34th Place, and the street addresses have those hyphens. Outer-borough chic hasn't quite made it to Flushing.

Which means, really, that spending a day in Queens is like visiting some other American city, one more reasonable than New York—Baltimore or Chicago or Seattle. It's as if, on the way to La Guardia, your cab stalled and you decided to dig in.



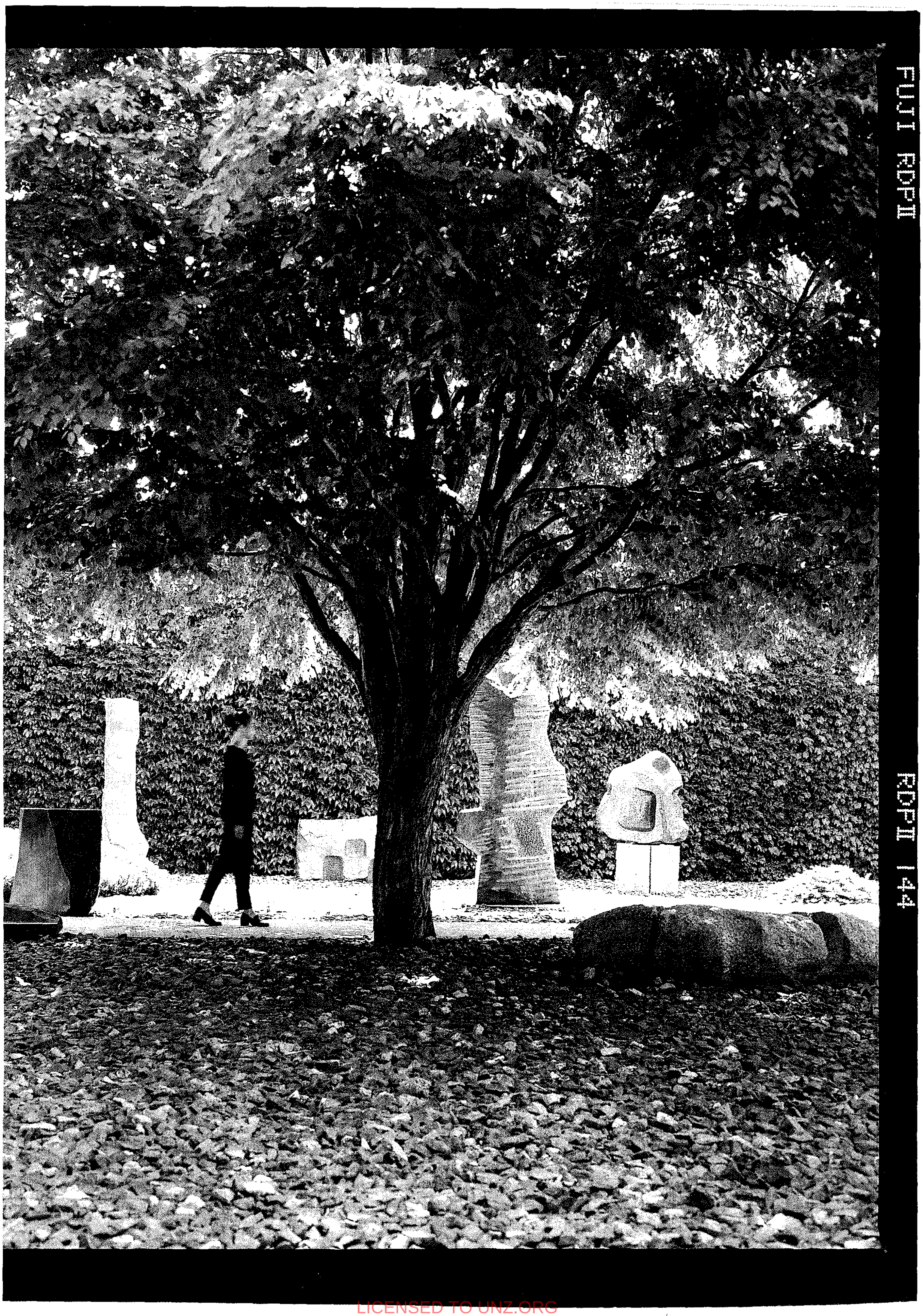
Still life with feta: Above, the country salad at Uncle George's, in Astoria. Right, the Isamu Noguchi Garden Museum, in Long Island City.

For us jaded types, those other cities' cultural institutions are usually at their best when they specialize—instead of competing with the Met and losing—showing superior small collections that set the standard. Take, for example, the remarkable oasis in warehouse-heavy Long Island City, the Isamu Noguchi Garden Museum (32-37 Vernon Boulevard; 718-204-7088). This converted photoengraving plant was Noguchi's studio from the sixties on. The first rooms you'll see inside are cinder block and concrete, as austere as the granite and marble works they hold. But turn a corner and you enter the galleries with more delicate, mannered sculpture, and they're much warmer, with a lot of blond wood and sunlight. Then you find the perfectly serene garden in the building's courtyard, full of ivy birch trees, gravel paths, and many more sculptures, some of which incorporate flowing water. The Noguchi Museum expertly works the line between placidity and sterility. Zenned out, I lef the museum walking a little more slowly than when I'd arrived.

And promptly got all hopped up again—because across the street from the Noguchi Museum is Costco, the mondo-volume warehouse store. I could only happen in America, where everyone has a car and storage space it could just barely happen in New York, where many people have neither. If you're not a member (as I am not), a visit to Costco is like a museum trip—specifically, to the dinosaur hall at the Museum of Natural History. You walk through the aisles openmouthed pointing at the giants that walk the retail earth. Tanker-size jars of pickles monstrous bottles of detergent, hey-look-at-the-size-of-that-box-of-cereal . . . I fully expected to run into those bronto-ribs from *The Flintstones* (32-50 Vernon Boulevard; 718-204-7443).

Giant food inspires an appetite, and Costco is a very short ride or a modest walk from Astoria. To me, this means one thing: *roast lamb* I am partial to Uncle George's (33-19 Broadway, at 34th Street; 718-626-0593). For refined Mediterranean food stick to upscale Manhattan places; for fish awash in lemon and herbs, or skordalia with so much garlic it'll make your sinuses pop, go to George's. Cheap retsina, too which you should order even if it tastes a little gross to you on its own. There's nothing better to cut through the oil and salt in this kind of food, especially when the wine is chilled and you're not.

It's summer, so some outdoor play had to be part of my day. Flushing Meadows–Corona Park is one of those places the rest of the city knows is Ou There: They see it when they go to Shea or La Guardia. What it's perfect for on this afternoon is cooling down, because there are plenty of corners under the trees where you can get out of the sun.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Though the park is dotted with stadiums and other institutions (the National Tennis Center, the Queens Museum, the beat-up World's Fair pavilions), it feels vast, bigger even than Central Park, maybe because you're not as hemmed in by the surrounding street grid. I made a token stop by the Unisphere because I hadn't in a while, and for the breeze over its reflecting pool, where a few toddlers waded. Having been one of those kids who could name every astronaut and his mission from Al Shepard on, I also had to visit the dilapidated Mercury and Gemini capsules perched on their booster rockets outside the New York Hall of Science. (They won't be this decrepit for long; renovation will begin in a year or so.) If you're bringing kids—or even if you're not—check out the outdoor science-education playground, too, which is said to be the largest in the Western Hemisphere.

Time to think about dinner, this time in Flushing's booming Chinatown. You probably have your own unshakable opinions about how to find a great Chinese restaurant, but I will recommend the much-publicized but still spectacular Joe's Shanghai (136-21 37th Avenue, Flushing; 718-539-3838). Everyone there orders the house special, xiao lon bau—dumplings filled with pork and a very hot, rich broth that you imbibe before you eat the whole thing. Regulars call for them even before they're seated, as xiao lon bau take a few extra minutes to prepare. Don't worry if you're arriving alone, as I did. Several big communal tables take care of the singles and couples. Stay quiet and you'll be left alone; participate in table talk and you'll generally be welcomed.

For dessert, it's not far to the Lemon Ice King of Corona, an Italian-ices stand at the intersection of 52nd Avenue and 108th Street. (They have dozens of flavors besides lemon; try the peanut butter, which sounds peculiar but is pretty good.) Arrange to wind up your evening in the tiny park across the way. Pick your bench, listen to the music on the loudspeakers (accordions, tarantellas, Sinatra), and watch the old men play bocce under garlands of little multicolored electric lanterns. At the bocce court, I asked someone who looked as if he might be some kind of caretaker—the other guys called him Joe—who runs the place and manages the tournament. He shrugged. "Somebody comes," he said mysteriously.

And so should you. I'd be content if I never made it to La Guardia again.

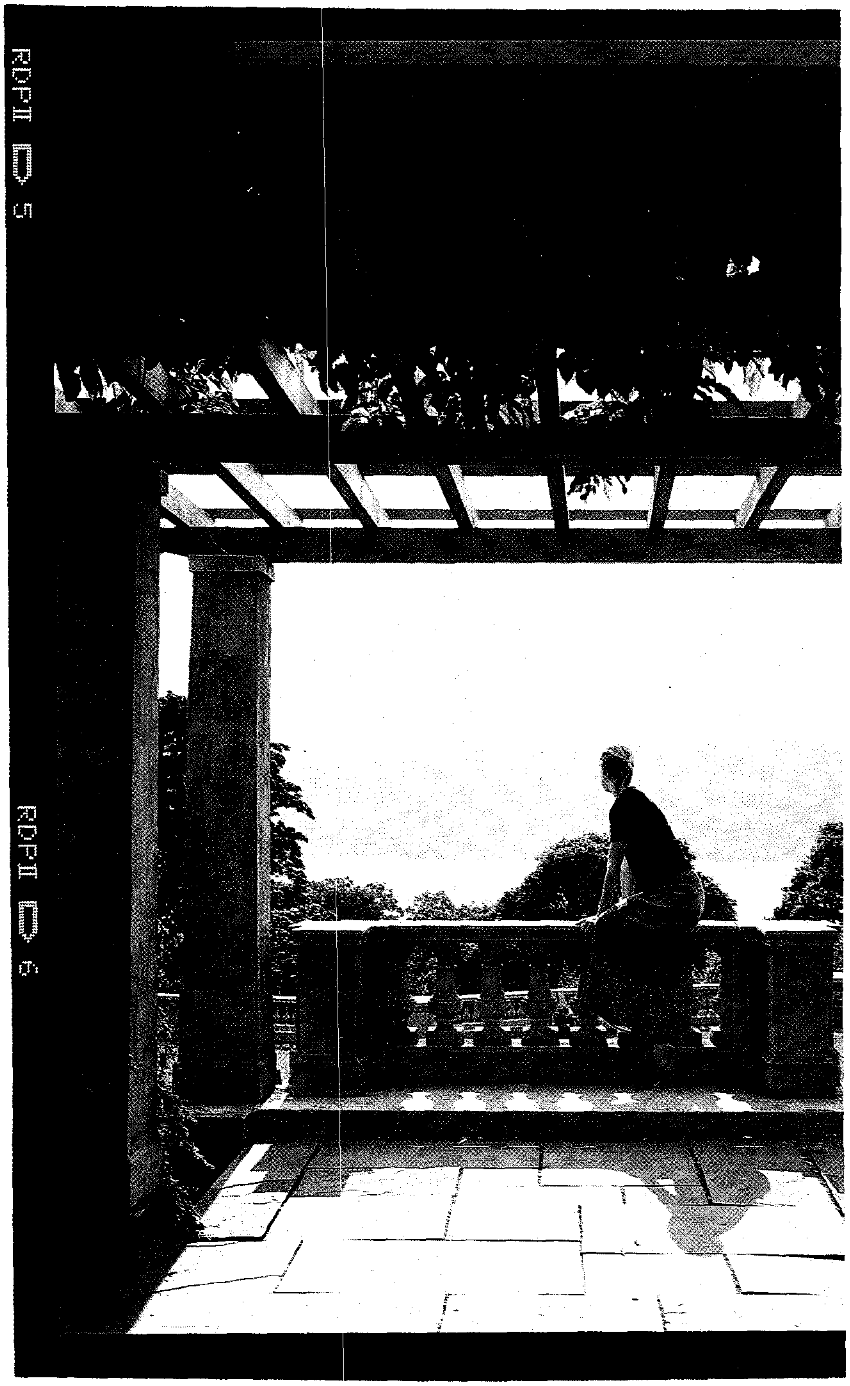
CHRISTOPHER BONANOS

The Bronx

Stadium, zoo, botanical garden—*that* Bronx we can deal with (even if Steinbrenner can't). But antiques shops?

YOU DON'T HAVE TO BE WORKING the phones in Fernando Ferrer's press office to argue—with a straight face, even—that the Bronx is New York's most summery borough. This rocky province is home to Yankee Stadium and its languid July afternoons, and to the leafy oases of the New York Botanical Garden and the Bronx Zoo. Starting on the wide sands of Orchard Beach, Rober Moses's "Riviera of New York," you ca travel west through two vast, densel wooded parks, Pelham Bay and Va Cortlandt, which contain four munici pal golf courses as well as stables fo horseback riding, ball fields, and barbe cue pits. It's as close to Club Med a you can get by MetroCard.

But what about the rest of the place The Bronx is a landmass the size of Sa Francisco, yet most of us know jus these basic guidebook destinations. A for the remainder of the borough, it' still tainted by twenty-year-old memo ries of burning tenements on the ten o' clock news. In fact, even in the Sout Bronx, the Fort Apache days are lon



ver. This summer, it's worth getting a ar and taking the opportunity to see ne of the last undiscovered bits of an therwise Disneyfied city.

One sunny Friday morning, I point y rented Ford Taurus over the Willis venue Bridge toward the spot where om Wolfe's Sherman McCoy happened nto his urban nightmare. You might ay I'm looking for trouble. Instead, I ind an intriguingly cheap Empire-style rmoire. In the past five years, Bruckner oulevard at Alexander Avenue has one from drug bazaar to an incongru-us new Antiques Row, the South ronx's own little Lafayette Street. Not ar from ABC Carpet and Home's dis-ount warehouse, a half-dozen shops now bustle in a two-block stretch of low, redbrick walk-ups rising from freshly laid city-financed cobblestone.

After an hour of shopping, I drive up Alexander Avenue, where I find not howling poverty and crack zombies but the sturdy little Mott Haven Historic District of brick townhouses, once the "Irish Fifth Avenue." Continuing North, I pass through the thriving "Hub" commercial district (imagine multiple 14th Streets intersecting) into the Longwood Historic District, which has entire blocks of some of the most lovingly maintained gabled Victorian townhouses this side of Park Slope.

I decide to head for an extreme antidote to my morning of Bronx grit: City Island. This unlikely fishing village off Pelham Bay Park is the least "New York" place in New York, the Bronx's unlikely answer to Nantucket, even if it is reachable by the No. 29 bus. City Island balances a B&T Camaro sensibility, as seen in its many stuccoed, Jersey-esque fish emporiums, against a Westport-style seaside preciousness, in evidence at Le Refuge, a charming bed-and-breakfast run by a Norman aesthete and chef, Pierre Saint-Denis.

But this is City Island, and I will not be denied a lobster. Disappointed by the $30 price tag at the fancy-ish Lobster Box, I later learn from a local

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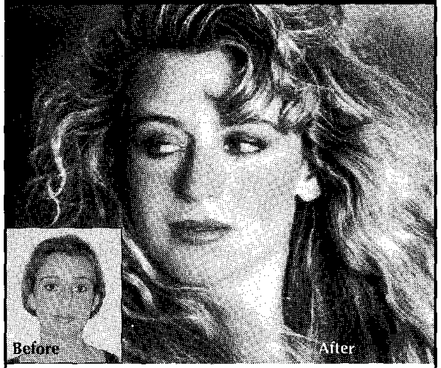

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where I went wrong. "You should have gone to Johnny's Reef," she says. I laugh. Johnny's is a seagull-infested carnival of a greasy spoon at the island's edge, a sort of Bronx-does-Nathan's home of triple-fried belly bombs. But this local is serious: "It's actually got the freshest fish, because of the incredibly high turnover. They'll steam it with garlic if you want it. And it's as cheap as fast food."

After City Island, I wind my way back west along the Pelham Parkway, through Bronx Park and into the Belmont section. Belmont, and its Main Street, Arthur Avenue, is the city's premier time warp. Old ladies shuffle from market to market outside the huge, baroque Our Lady of Mt. Carmel Church. Kids in Yankees jerseys play, well, basketball (there must be stickball around here somewhere). Imagine Elizabeth Street before NoLIta was ever a concept.

I would stop in for a cannoli at Egidio but instead head straight for dinner at Dominick's, to avoid the rush. Dominick's is the de rigueur stop before a trip to the Stadium. You just sort of tell them what you want, and then they sort of charge you what they want. With its atmosphere of old-world insularity, Dominick's is as close as I'll ever get to one of those off-limits men's clubs on Mulberry Street where the shades are always drawn.

Afterward, I get back in the car and hurry west, because no perfect Bronx day can end without an early-evening trip to Wave Hill, the stunning 28-acre public estate and garden overlooking the Hudson, once inhabited by Arturo Toscanini. The landscaped grounds are celestial and can best be enjoyed during the poet's hour, before sundown (Friday is the only day they're open till dusk, however). Mark Twain actually lived here late in life, and in what could only be a testament to Wave Hill's powers of spiritual sedation, he managed to do so for two years without jotting dow some memorably savage snipe about i

My final stop is jus minutes away. An Bea Bacht Cafe is Riverdale' bustling little Irish coffe house and bar aimed a one of America's mos rapidly expanding ethni subcultures—the ponytailed, Guinness-pint rating, Yeats-quoting Hiberno-bohemian postgraduates who trek u on the No. 9 train to fin this little photo-plastered emerald tucke away among the Laundromats an newsstands of West 238th Stree Tonight, I'm out of luck. It's too early t catch a tin-whistle-and-uilleann-pipe jam session. A cup of tea, and I'm off.

As I leave, it strikes me that An Bea Bacht's sudden popularity is a bit ironi since it comes at a time when so man young Irish immigrants are ditchin Bainbridge Avenue and Woodlawn t return to Dublin, the EC's improbabl new boomtown. These young hopeful I guess, are just like their Irish forerunners who settled Highbridge in th twenties, or the newly prosperous Jew of the thirties and forties who made th Concourse their own Art Deco Park Avenue. For all these people, the Bron was an ideal launching pad, but onl that; it was a place you just had to leav after a generation or two. It's never bee clear to me why. ALEX WILLIAM

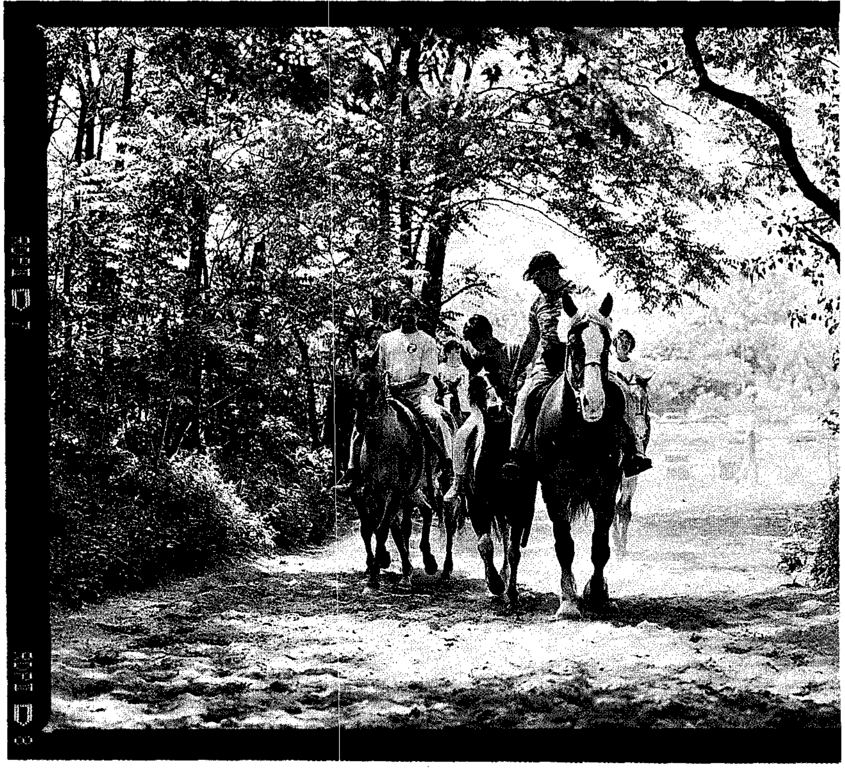
Bronx cheer: One of the borough's many fine Irish watering holes, the Green Isle Pub on Bainbridge Avenue.

Brooklyn

Borough hallmark: The swipe of a MetroCard can take you from cantering to couscous.

I LIVED FOR YEARS ON THE UPPER EAST Side, a period during which my expeditions to Kings County felt just like that: expeditions. There was the odd concert at BAM, perhaps a dreaded trek to a friend's friend's party, but always the complicated discussions about how, late in the evening, to get back to "the city." A perfect day in Brooklyn? That would involve . . . I don't know, taking the subway into Manhattan?

Ironically, I eventually moved to Brooklyn, lured by a big apartment with an extremely reasonable rent, and from



Come to Jamaica (Bay): Not just for birds, but for horses, which can take you down surprisingly leafy urban trails.

the moment I did I became a zealot, a true believer in my adopted borough. A selected list of some of its virtues follows, all involving points reachable by subway—except for an equestrian pursuit that requires a car (the horse will be provided). Now I wonder, shouldn't the song go, "I'll Take Brooklyn"?

The morning's aim is to get the blood going, albeit in a manner more associated with the Hamptons than the proletarian borough of Dem Bums and stickball. A horseback-riding lesson (or ride along the marshy trails and abandoned beaches of Jamaica Bay) can be had for less than $50, half what it can cost in marshy-trail-and-abandoned-beach-deficient Manhattan. The Jamaica Bay Riding Academy (off the eastbound Belt Parkway between exits 11 and 13; 718-531-8949) is used to newcomers, who are not made to feel ridiculous if they clamber aboard the beast's left side or commit some equivalent equine *faux pas*. Take a 45-minute, three-mile trail ride around the secluded section of the bay reserved only for riding, and let the Atlantic's cool breezes whip your face.

If the idea of clinging to a moving animal with your knees isn't appealing, you can instead bike, run, or walk through Jamaica Bay's surrounding recreational area. It has the same spectacular views—the wide expanse of the bay, the Twin Towers glimmering in the distance, and the pristine beachfront.

Time to think about heading back in for a hearty breakfast. Tom's Restaurant (782 Washington Avenue; 718-636-9738)—a down-home spot tucked away on a rundown block near the Brooklyn Museum and the Botanic Garden—is the perfect pit stop for eggs, pancakes, waffles, and grits served up by Gus, Tom's son, and his longtime crew. If there's a line, waiters hand out homemade cookies dusted with powdered sugar and fresh orange wedges as Gus, always the debonair host, distracts his customers, many of whom he knows by name, with gossip and catch-up conversation. The last treat is the mint candies dished out by Gus's mother, who is stationed at the antiquated till. But don't go on Sundays. "I'm in the Metropolitan Greek Chorale and the St. Constantine and St. Helen Cathedral chorus too," Gus explains; the whole family takes off for church, and the place shuts down.

To escape the heat of the day the natural way, there are two unbeatable options. The bucolic pleasures of the Brooklyn Botanic Garden

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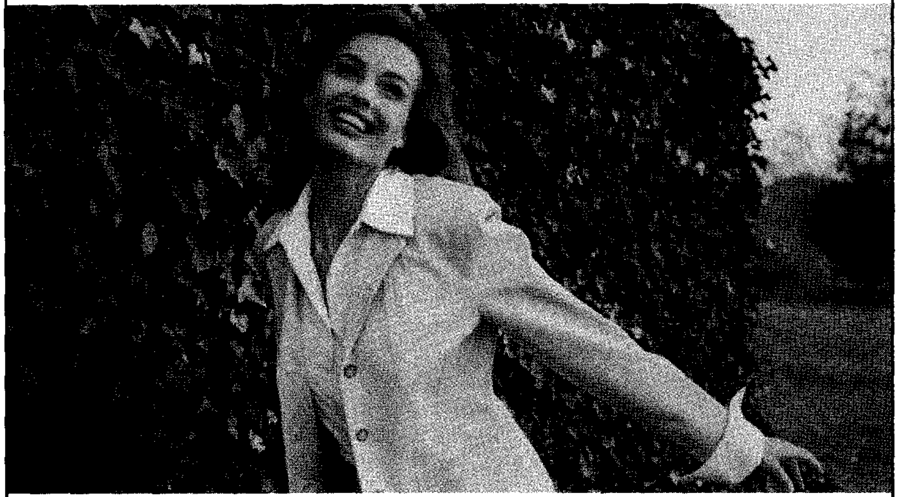

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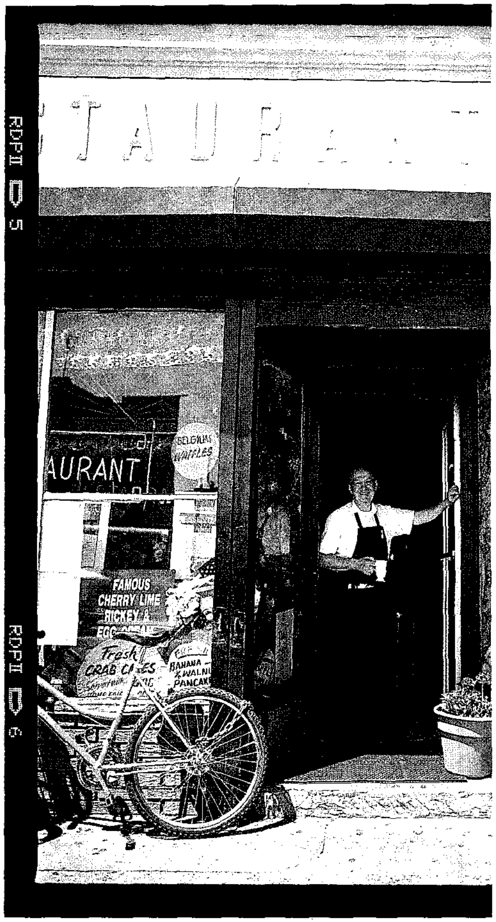
(1000 Washington Avenue; 622-4433) have not been overtouted: Spread out with the Metro section under a cherry tree on the esplanade, or attempt a Zen state while following the goldfish and turtles in the Japanese garden. Parents should know that the Prospect Park petting zoo is just across the street and features all the requisite kiddie favorites: sunbathing sea lions, miniature goats, and longhaired guinea pigs.

Green-Wood Cemetery (500 25th Street; 718-768-7300) is the more adventurous midday sojourn. Encompassing some of Brooklyn's highest points, the nineteenth-century cemetery has views of Manhattan and the harbor (how do you think they take those postcard photos? You can't see Manhattan that way from Manhattan) that are among the best. Tourists don't outnumber the permanent residents, who include Horace Greeley, Margaret Sanger, Boss Tweed, Leonard Bernstein, and, of course, John Matthews—the man who invented the soda fountain.

Later in the afternoon, return to one of Brooklyn's lifelines: Atlantic Avenue. The stretch between Flatbush and the river offers prime antiques-browsing (ranging from bric-a-brac to nineteenth-century mahogany dining tables—both categories appropriately priced) and ethnic-food-shopping. Sahadi (187 Atlantic Avenue; 718-624-4550) carries the cheeses, meats, and imported delicacies of a top gourmet emporium, with an Arabic twist. The barrels of couscous, cracked wheat, cumin, olives, herbs, and spices offer all you need to prepare a Middle Eastern feast at home or a picnic in nearby Cobble Hill Park. For the accompanying pita, spinach pies—and the essential dessert, a mouthwatering baklava—Damascus Bread & Pastry (195 Atlantic Avenue; 718-625-7070) is just two doors down.

After you've been treading the blazing pavement, the college-town ice-cream-parlor storefront Pete's (185 Atlantic Avenue; 718-852-3835) appears like an



In short order: Gus, taking five in front of Tom's, his family-run diner on Washington Avenue.

oasis. Roomy booths allow you to stretch out while you slurp down a cup or cone of one of Pete's wacky flavors—molasses-ginger-snap, cardamom, pecan–pie–à la mode, banana-pudding.

A walk down to the very end of the avenue and under the BQE (less difficult than it sounds) rewards with you a view of the docks and a window to Brooklyn's heyday as a shipping hub. The setting—the piers' current dilapidation and the occasional plaintive boat horn drifting over the water—is as romantic as it is *noir*ish. Stop by Montero's Bar & Grill (73 Atlantic Avenue; 718-624-9799), an atavistic joint once frequented by longshoremen—where you can drink a pint and examine the museum-quality vintage photos of sea vessels and a working replica ship's engine. A late-afternoon visit guarantees a crowd of seasoned geezers and their biddy counterparts. "This is one of the places that just hasn't changed," an older sailor says, adding wistfully, "There are a couple of longshoremen's societies around, but for the most part, people have forgotten what the freighters brought here." His long-toothed companion nods in agreement. But this place isn't just about nostalgia; some of the local literati come by to soak up stories for their next novel (along with some of the cheapest beer in town).

A walk by the water followed by dinner nearby is the best way to appreciate old Brooklyn at night. All you have to do is decide whether you want to be on the north (Brooklyn Heights) side or south (Coney Island) side of the borough. The Promenade in Brooklyn Heights (with the surrounding blocks of nineteenth-century wood-framed houses) and Coney Island boardwalk (with its remnants of more fanciful days) are equally historic. Your palate can help you make the decision: When pizza's in the cards, Grimaldi's (19 Old Fulton Street; 718-858-4300), under the Brooklyn Bridge, is the only choice. The place is a virtual shrine to the Chairman of the Board, and the staff is all business (they're polite but won't put up with high-maintenance Manhattan shtick). For the more full-blown Italian meal, Queen (84 Court Street; 718-596-5955) has long been a hangout for downtown-Brooklyn power cronies who talk politics and justice while devouring plates of fresh mozzarella (made twice a day in-house) and steaming mounds of pasta with clams.

If you have the energy for dinner and dancing Russian-style—and every New Yorker should go to a Russian nightclub at least once—head for Coney Island for a predinner stroll. Then, try Odessa's (1113 Brighton Beach Avenue; 718- 332-3223), which has much the same history as Rasputin (2670 Coney Island Avenue) but fewer outsiders and therefore a more authentic feel. The hours-long spectacle of ever-flowing vodka, brimming-bosomed girls dancing to Top 40 numbers sung in thick Russian accents, and aging Kremlin types twirling next to Moscow moguls must be seen to be believed. "It's a bit like an all-age-group prom mixed with a burlesque show," one non-Russian visitor observed. Is there another borough where you can start your day horseback-riding along the seashore and end it, in effect, carousing in downtown St. Petersburg?

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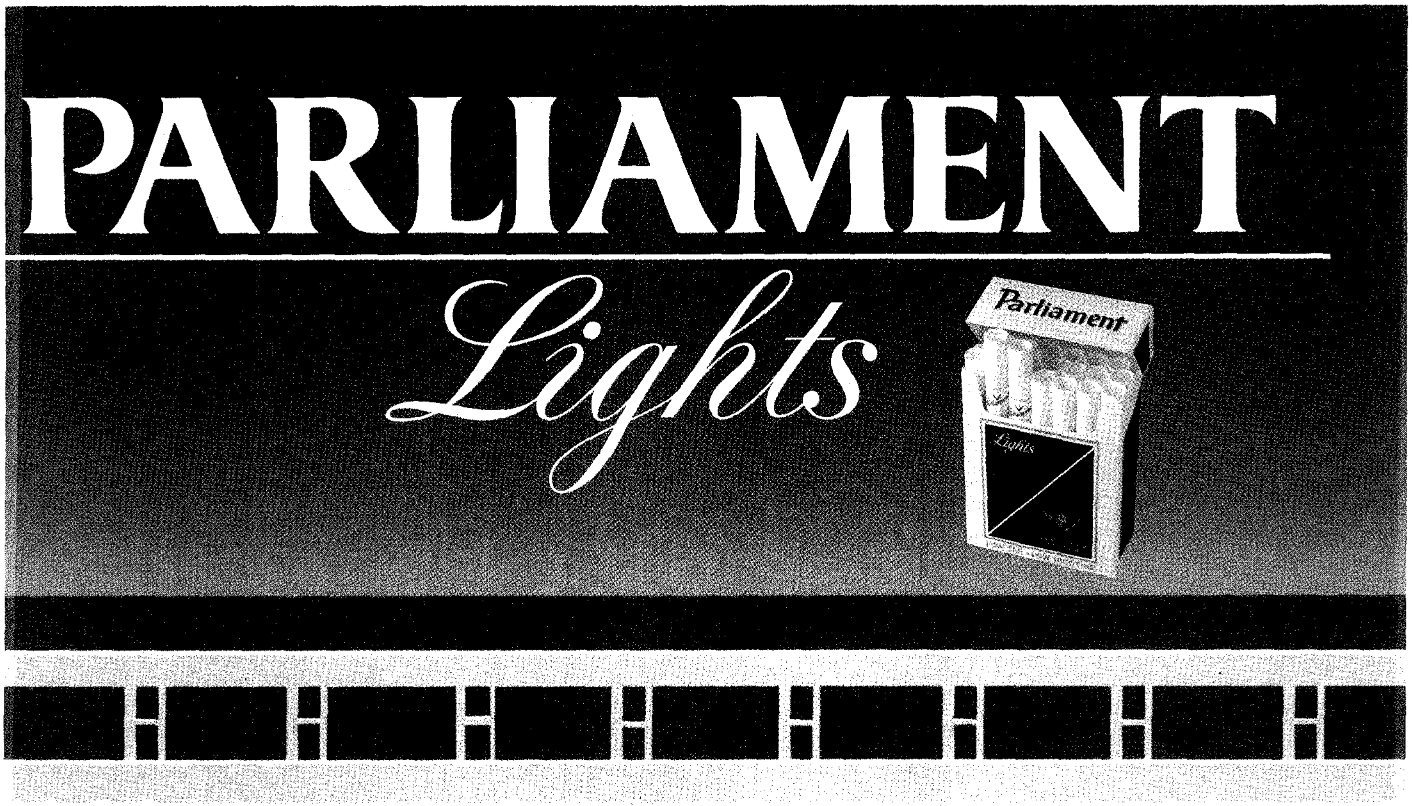

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Manhattan

Surprise: There are one or two things to do in Manhattan. Summer, though, is especially conducive to doing those things alone.

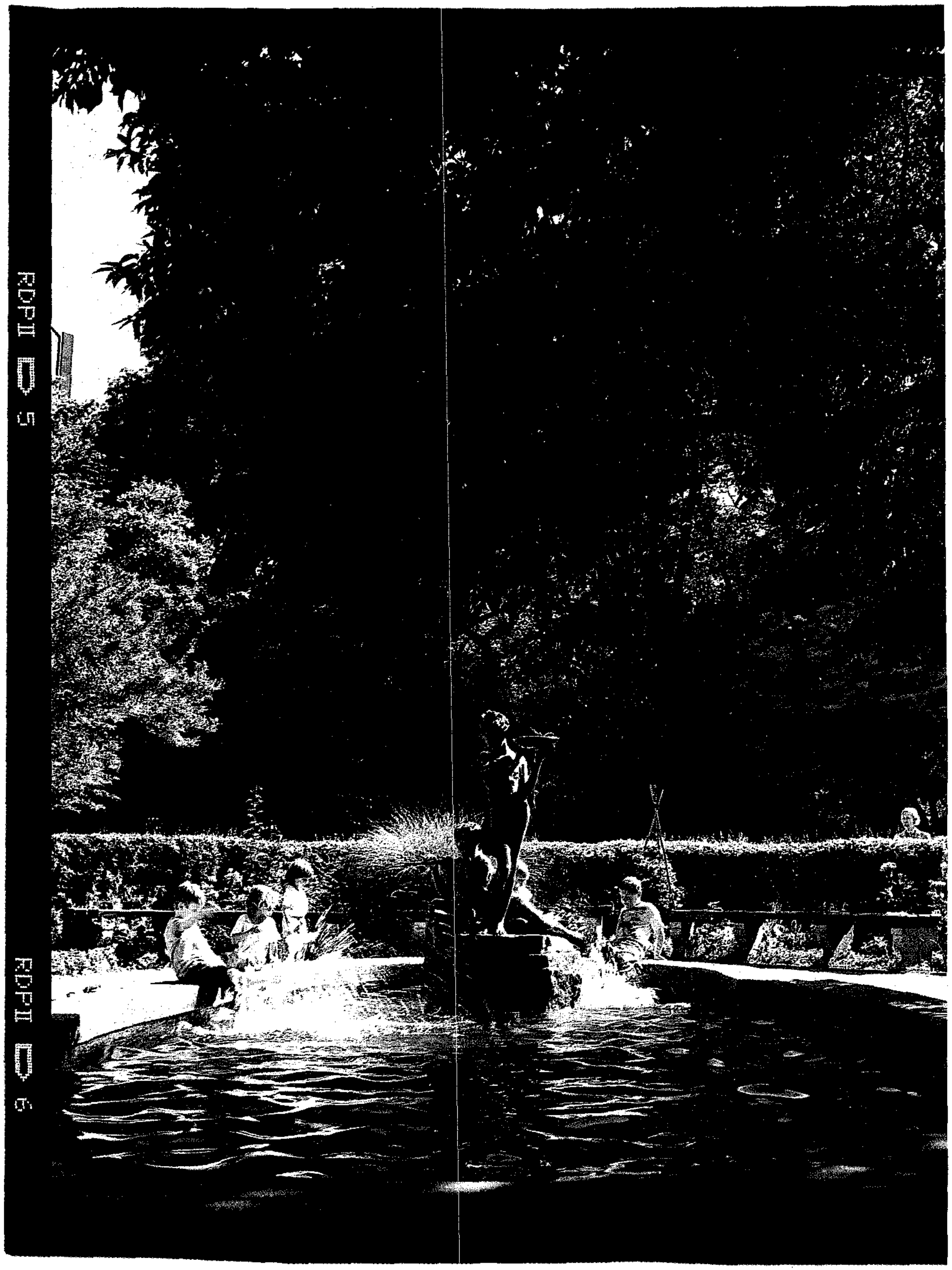
SUMMERING, LIKE ANY FINE ART, is ideally a solitary pursuit. What inveterate joiners sometimes forget (or maybe never knew) is that summer is mainly about escape, not only from routine and responsibility but from what personnel directors grimly call "interfacing."

There are, of course, a few things I wouldn't want to do solo in Manhattan: Charter a gondola ride on Central Park's lake, order roast chicken for two at Balthazar, tango at Midsummer Night Swing. But many more things are actually compromised by company. Here is a sampling.

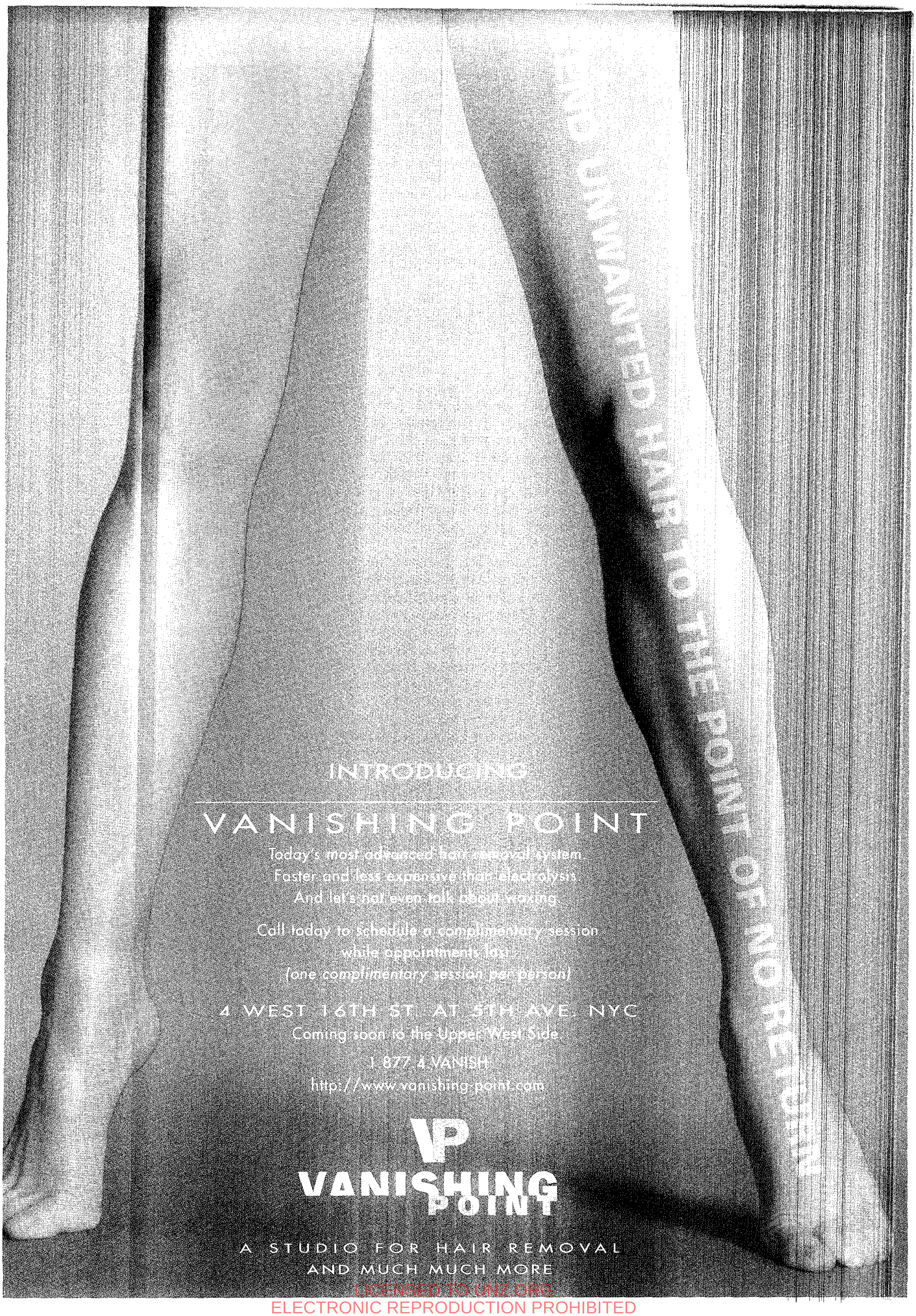
DURING THE EARLIEST HOURS of the day, it's not really new places that compel but new perspectives on the old ones. So wake shortly after dawn and walk wherever it's the off-hour. If you live downtown, get up three hours before SoHo rouses itself—a not impossible 7:30 A.M. If you live uptown, get up even earlier. Avoid the Sheep Meadow, the reservoir, and the people who mistake the jogging path for the Indy 500, and head to Fifth Avenue and 105th Street, the entrance to the park's Conservatory Garden. I was almost convinced, during a recent visit, that only the park's immediate neighbors and all of the city's wedding planners know about this intimate six-acre throwback to the golden age of American gardens. At 8 A.M., you'll encounter a morning mist commonly associated with the Cotswolds and a formal landscape of vast lawns, hedge mazes, immaculate flower beds, an especially dignified fountain, and stately walks—over which sycamores impersonate a perfect canopy.

Even if alarm clocks have begun to go off all over the East Village by the time you're ready for some breakfast (chances are they aren't even set), you'll still find it reasonably calm at St. Dymphna's (118 St. Marks Place; 254-6636), where a good fry-up can be had for $9.95. If this complete Irish breakfast is more than you can handle this early, have a scone and an iced tea. The only imperative is to ask for a table in the tranquil garden.

Late morning, as the heat announces itself, take a bus (the city's best window on the world) to Chelsea Piers (23rd Street and Twelfth Avenue; 336-6500), where the uninterrupted breezes, vistas, and small talk (of trim middle-aged Midwesterners in festive sun visors and fanny packs) will convince you that you've wholly dispensed with urban squalor. Pay $1 for every ten swings at fast or slow pitches in the batting cages. The ferociously serious regulars, busy ruling the world, take only benevolent notice of men who can't hit and women who show up in the skirts they wore to work. Alternatives for the unaccompanied: swinging a Big Bertha at the driving



Secret garden: Many New Yorkers forget about the Conservatory Garden at Fifth Avenue and 105th Street. Their loss.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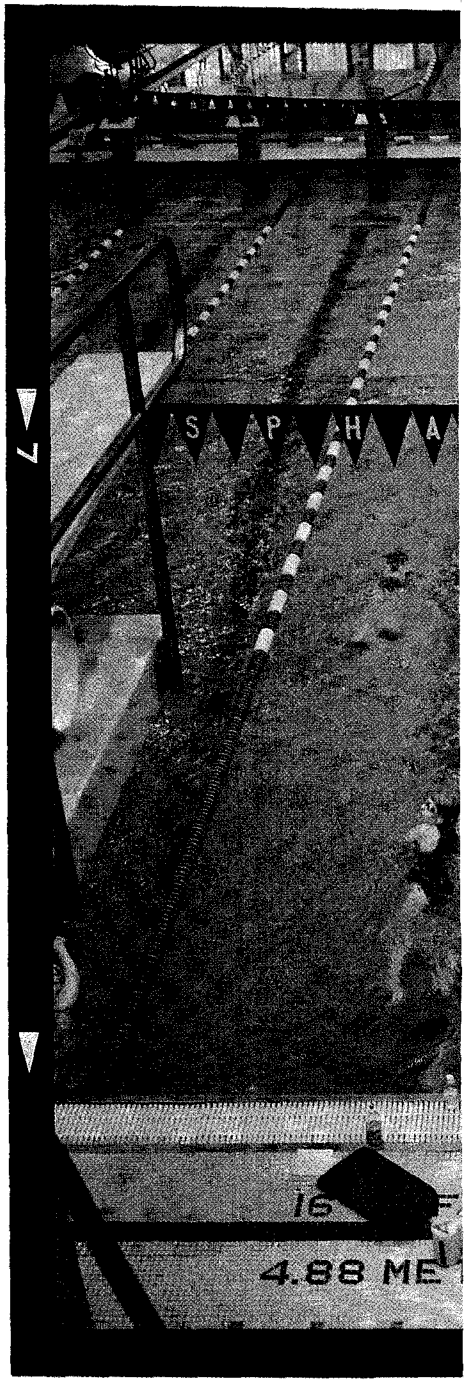
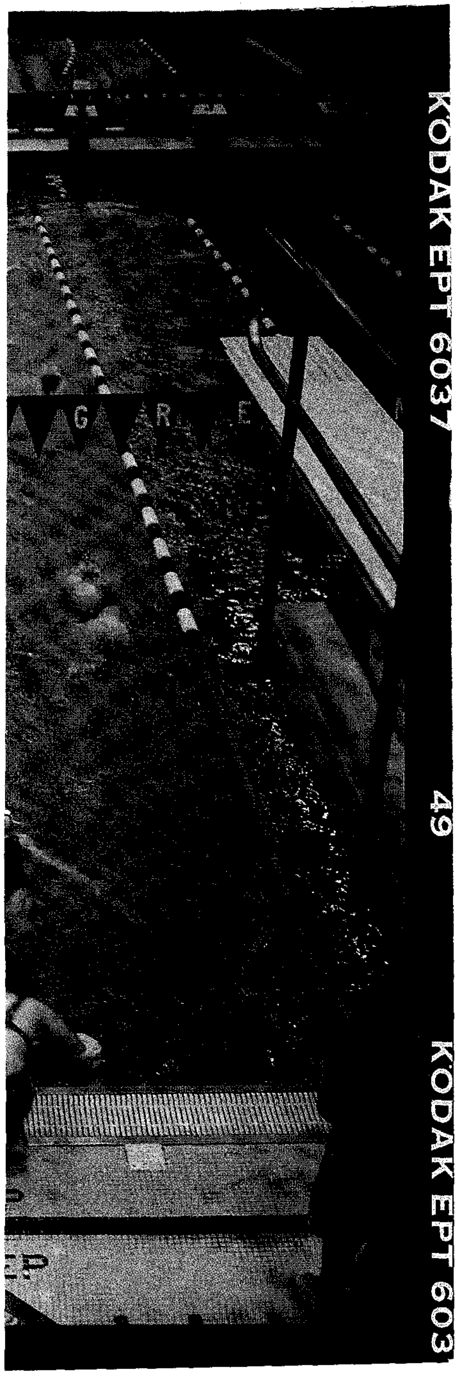
range, shooting baskets in the gym, surrendering your feet to the care of a reflexologist.

Regardless of whether you had a prayer in the cages, a pleasing spot to await meditatively the cool of the afternoon—while gently educating yourself in architecture—is one of Manhattan's places of worship. St. John the Divine, with its impressive vertical tours, will not do. Neither will St. Patrick's, with its crowd-friendly TV monitors and railed-off pews. Instead, try St. Bartholomew's (which has an adjoining café), at 51st Street and Park Avenue, or Grace Church (designed by St. Patrick's architect, and the only acceptable place for a wedding in the Age of Innocence), at Broadway and 10th Street. I prefer St. Patrick's more spectacular and less renowned Fifth Avenue neighbor St. Thomas, at 53rd Street. It is here that a church's prevailing silence, only accentuated by the din of the street, sounds best.

It costs less than a movie, and is far more invigorating, so why don't you cover the Central Park loop on a three-speed bike? Or, if six miles is a mere spin for you, take Broadway or St. Nicholas Avenue to the George Washington Bridge's pedestrian (not to be interpreted literally) crossway. Eight dollars will buy you an hour's ride; rent your equipment at the Loeb Boathouse (861-4137). Before doing so, grab a bag lunch at Eisenberg's Sandwich Shop (174 Fifth Avenue, at 22nd Street; 675-5096), or eat at its counter, breathing in the incomparable scent of corned beef and Old New York.



One of photographer William Eggleston's favorite things to do, besides firing a gun at various inanimate objects in his house, is sitting in a bus station for a couple of hours, studying people. Cured of his trigger-happiness, Mr. Eggleston might be my kind of man. I watch people not at the Port Authority but at Grand Central—or at least I did before the renovations began and Häagen-Dazs closed. In summer, at midafternoon, one can make do with the lobby of the Four Seasons hotel (57 East 57th Street; 758-5700). The unimpeachable grandeur of the architecture makes up for the homogeneity of the clientele. Having a drink here is a particularly desirable activity for lone rangers who have not quite shed their self-consciousness: How do either guests or staff know you're not waiting for anything other than a drop in your own body temperature? The teetotaler's option is the Frick Collection's Garden Court (1 East 70th Street; 288-0700). Pretend you're impatiently waiting for someone lingering over the Holbeins, and then unsystematically analyze the boisterous fountain and those circling it. The Frick is not highly trafficked, but the people there (all, owing to the rules, over age 10) are interesting: almost beautiful in their rapt appreciation for



Laps time: The Asphalt Green Aqua-Center is the largest body of water on the Upper East Side.

the collection or their poignant concern that they don't know art when they see it. On the other hand, you could, of course, just look at the Holbeins.

It's time to move outdoors again. Well, make that a semblance of the outdoors. At the Asphalt Green AquaCenter (1750 York Avenue, at 91st Street; 369-8890), take a dip in the plus-size pool (the latest *Fodor's* not misleadingly identifies it as a sea), complete with a movable bottom. Why swim alone? Because there's no way *not* to, unless you're in training for a spot on the Olympic synchronized-swimming team. Even if you swear by the buddy system—hardly essential at Asphalt Green, where lifeguards are always on duty—swimming is an independent activity; after you get your flutter kick going, it's really just rhythmic breathing. During most hours, nonmembers may swim for $15.

The Upper East Side, good enough for some of the finickiest people in the world three seasons out of four, is so agreeably barren come summer that you might as well stay there for dinner. Make yourself up a picnic at the Vinegar Factory (431 East 91st Street; 987-0885)—try the rosemary-garlic spit-roasted chicken, the twice-baked potatoes with julienne of vegetables, any of the chilled soups, and the tarte Tatin for dessert—and take it to Carl Schurz Park (East End Avenue between 84th and 90th Streets). This park is not widely celebrated, probably because it's insufficiently grassy, but never mind: You are going for the view. Follow the esplanade—officially known as John Finley Walk—north to the point where you see very little of Roosevelt Island, only a valiant little lighthouse, and the Triborough Bridge. Settle yourself on a bench in front of the wrought-iron railings. Passing motorboats and chartered cruises with drunken wedding parties make something resembling waves that crash against the rocks.

Call it a day, and the auspicious beginning of an evening, by viewing the sunset from a helicopter. Taking off from the heliport at Twelfth Avenue and 30th Street, Liberty Helicopters (465-8905) offers everything from a four-and-a-half-minute "Liberty Sampler" ride ($49) to a fifteen-minute splurge ("The Grand Tour," $145). The tours are pilot-narrated, freeing you from the need to voice obligatory platitudes about the impressive visibility. Pack your camera.

The most important thing to bring, however, is a skepticism of all schedules—this one or your own. Prescribed leisure has a way of becoming very hard work, and is hostile to one of solitude's greatest rewards: unsparing serendipity. LINDA HALL

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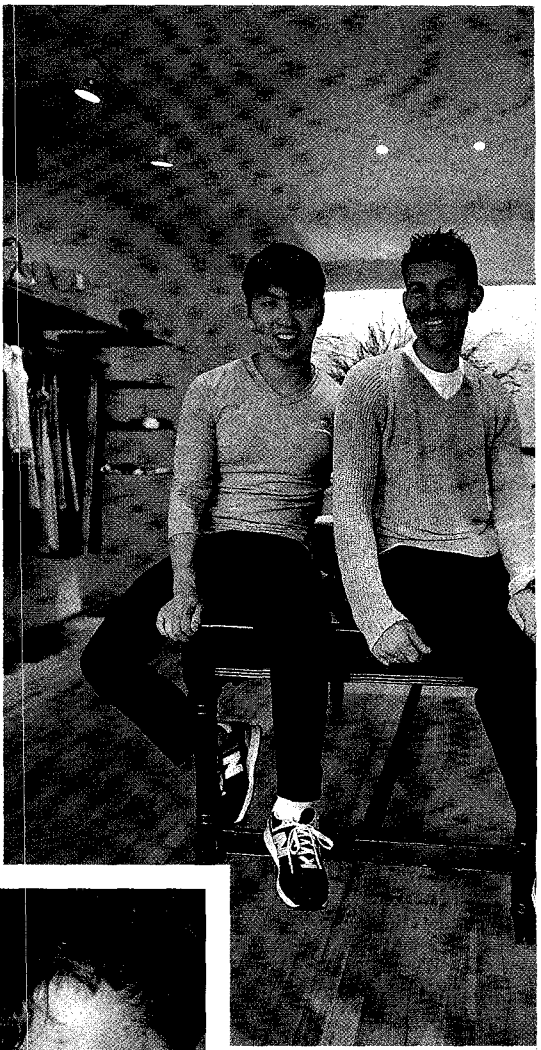
Suddenly, Thi

What do you get when you cross the city that never sleeps with the love that dares not speak its name? An entire summer of good queer fun.

By Derek de Koff



The Gay Agenda: Clockwise from left: Tea, tank tops and sympathy at Cranberry Hole Road Cafe; Parke Lutter and Ronen Jehezkel preside over their newly opened Chelsea clothing store, Parke and Ronen; the Crowd at Click and Drag, the cyber-fetish theme park at Mother.

Photographs: clockwise from left, Kenneth Chen (2); Tina Paul.

Summer

IT'S JUST SIMPLE ALGEBRA: WHEN HALF THE GAY COMMUNITY deserts Manhattan for the summer, that leaves you twice as much room to have fun in it. Every June, after the Lycra-clad legions decamp for Fire Island bungalows and Hamptons cottages, you've got the gay mecca almost to yourself. Too busy paying off your AmEx to afford a share with 23 junior analysts at the Pines? Don't panic. Now you can taste that raspberry iced mocha at the **The Big Cup** (228 Eighth Avenue, at 21st Street; 206-0059) without suffering the line that's been wrapped around Chelsea since Thanksgiving. The maître d' who snapped and growled when you asked about reservations two months ago would agree to wear Members Only for the remainder of the summer if only you'd come in for a bite of five-spice sea bass with tamarind-citrus beurre blanc. But you can't be bothered; there is too much to do. *You do not want that five-spice sea bass anymore.*

The fact is, whether you're a fresh-faced cherub from Nebraska who thinks Houston Street is named after the artist behind "How Will I Know If He Really Loves Me?" or a Wall Street trader too busy playing with his portfolio to actually, *actively* be gay, there's no better time to plot out exactly how and where you'll take Manhattan . . . or where you'll let Manhattan take you. Let us brainstorm.

You need coffee in the morning, but after you've snickered over the **Starbucks** menu ("rich and fruity, as befits the season"), what else does the place *really* have to offer? Looking for a place to luxuriate upon a Jacobean chaise longue, iced latté in one hand, chocolate-covered deliciousness in the other? Start your day at **Cranberry Hole Road** (352 Lafayette Street; 334-0034), the gay-owned downtown antiques shop–cum–café christened after a road in Amagansett. The Cranberry not only offers arguably the best coffee in Manhattan but has fast become the stomping ground for arty types, leggings-clad supermodels, and androgynous SoHo something-or-others on their innumerable days off.

For a post-brunch fix of post-gay culture, take a long, hard stare at the paintings of German pop artist Rinaldo Hopf at **Wessel + O'Connor Gallery** (242 West 26th Street; 242-8811). Hopf's American premiere, "Golden Queers," consists of 100 identical silk screens meticulously etched over in gold-leaf renderings of celebrated gay icons. Plato, Michelangelo, Quentin Crisp, Rock Hudson—they're all here. Ellen DeGeneres is rendered as well—but don't worry about her portrait's being yanked off the wall. *Nothing* is too gay to be displayed in this gallery. Hopf's show runs from June 27 to August 14. B-film fans might prefer a peek at John Waters's *Pecker;* a collection of stills from his new movie about a sandwich-maker turned art star will be on display at Gavin Brown's enterprise (436 West 15th Street; 627-5258) until July 31.

Sure, summer fashion is an oxymoron, but you don't want to spend the season in an I'M NOT GAY BUT MY BOYFRIEND IS T-shirt unless you're a straight woman trying to pick a fight with your current lover. The best place to get dressed for the season is **Parke and Ronen** (176 Ninth Avenue, at 20th Street; 989-4245). Men's summer duds are here in the form of drawstring linen shorts in solids and plaids, oxford shirts, and printed tank tops that you won't mind leaving the house in. For women, an assortment of flat-front linen pants, matte-jersey dresses, and light-blue or beige tank tops should do the trick. Best of all, Parke and Ronen (longtime partners in every sense of the word) design everything themselves, and one of them is always on the premises.

Loud hosannas issued down Eighth Avenue upon the inception of **Bang Bang Men of Chelsea** (147 Eighth Avenue, at 17th Street; 807-8457), where you can buy the best in tearaway pants, mesh muscle tank tops, and Sauvage swimwear—while avoiding all the flash-seeking Weehawkeners who've overtaken its 8th Street outpost. Across the street and on the same side of the fence is **The Starting Line** (180 Eighth Avenue, between 19th and 20th Streets; 691-4729), a boutique in which men can stock up on clam-digger shorts, sandals, and the ubiquitous square-cut bathing suits. **D&G** (434 West Broadway; 965-8000) is a two-floor concrete box offering an array of fashions and summer themes: T-shirts branded with nurse's crosses; *faux*-mechanic couture; and those essential zipper pants that unzip into a tony pair of shorts. And while **Barneys** has long displaced Bloomies as the official queer department store, ***Saks Fifth Avenue*** deserves an A for effort this year. The New York store—along with 30 around the country—is displaying panels of the NAMES Project AIDS Memorial Quilt in its window until June 24 to coincide with the sixth annual AIDS Day of Compassion on June 19.

Illustration by Kirsten Ulve.

THE HUDSON RIVER IS ALWAYS A SIGHT TO BEHOLD, AND there's no better place to enjoy it than the **Christopher Street Piers,** where all summer long, a shirtless gale of Rollerbladers blasts past rows of gawkers. For better or worse (or both), Mayor Giuliani went hog-wild with the chain-link this year, barring legions of nude sunbathers from the pier's edge. So you're unlikely to witness anything more dubious than a gay-and-lesbian marching band butchering "When the Saints Come Marching In." Looking for free entertainment? Keep an eye peeled for the voguing ninjas who occasionally break out their boom boxes and strike a pose with awe-inspiring results.

And while you're in the area, why not commandeer an appetizing patch of concrete for a Gotham picnic? You'll find all the makings at **Chelsea Market** (75 Ninth Avenue, at 16th Street), which, in addition to holding an indispensable selection of food marts, is home to

Pride (With Prejudice)

A totally subjective roundup of Gay Pride Week 1998. By David Bahr

MONDAY, JUNE 22

An Evening With Quentin Crisp. New York's gay eminence presides over the Grove Street Playhouse through July 5. 39 Grove Street (330-7200); $25.

New York City Gay Men's Chorus. Founder Gary Miller celebrates his eighteenth (and final) year as director. Bathe yourself in the baritones, basses, and tenors of America's first gay recording ensemble. At 8 P.M. Carnegie Hall, 881 Seventh Avenue, at 57th Street (247-7800); $10–$75.

Fifteenth Annual Garden Party. The Gay & Lesbian Center's most popular benefit features the inescapable Betty and comedian Kate Clinton. The Center, 208 West 13th Street (620-7310, ext. 322); $50–$60.

TUESDAY, JUNE 23

"Changing the Face of the American Family." The Church of St. Luke in the Fields offers a provocative symposium on queer family values. At 7 P.M. 487 Hudson Street (633-2099).

Stand Up and Queer. Gotham Comedy Club presents Julie Goldman, Danny McWilliams, and Seth Rudetsky. The ever-fresh and crisp Hedda Lettuce is your host. At 7 and 9:30 P.M. 34 West 22nd Street (367-9000); $10 cover, two-drink minimum.

Reno Finds Her Mind. Last month, the comic searched America for her mom on HBO. Now prepare for an even more daunting journey as downtown's bodacious dyke explores the crevices of her psyche. The Sullivan Street Lounge Theatre at Life, 189 Sullivan Street (420-1999); $20. Through July 4.

Pride Exhibition '98. Pride-inspired painting, drawing, and sculpture at Vincent Louis Galleries, 546 Hudson Street (462-2709). Through July 4.

Pride Month Sale. Out of the Closet Thrift Shop celebrates Pride with a massive sale of bric-a-brac, clothing, furniture, and other tchotchkes. Proceeds go to more than 50 AIDS charities. 220 East 81st Street (472-0391). Tuesday through Saturday for the entire month of June.

WEDNESDAY, JUNE 24

Pomo Homos. Watch the *faux* fur fly as *Out* magazine's new editor-in-chief, James Collard, journalists Jonathan Van Meter and David Groff, author Sarah Schulman (*Rat Bohemia*), and Columbia University professor of law Kendall Thomas debate what the hell it means to be "post-gay." At 7 P.M. Tishman Auditorium, the New School, 65 West 11th Street (229-5353).

THURSDAY, JUNE 25

Before Stonewall: A Gay and Lesbian Walking Tour. The Museum of the City of New York sponsors this blast back into the past of New York's gay community. Tour the stomping grounds of Willa Cather, Audre Lorde, Bayard Rustin, and "two of New York's cross-dressing politicians" (pre-Rudy). Meet at Washington Square Arch at 6 P.M. (534-1672, ext. 257); $8–$10.

An Evening of Songs & Praise. Featuring Lavender Light and the Black & People of All Colors Lesbian & Gay Gospel Choir. At 8 P.M. Unity Fellowship Church, 230 Classon Avenue, Brooklyn (718-636-5646); $12 in advance, $20 at the door.

Scott Thompson. The acid-tongued barfly from *Kids in the Hall* offers venomous observations on life, love, and trailer trash. Caroline's Comedy Club, 1626 Broadway, at 49th Street (757-4100); $19.50–$21.50. Through June 28.

Pride Awards Ceremony. Public Advocate and would-be senator Mark Green's fifth annual Pride Awards. Schmooze with politicos and sip cocktails at City Hall from 5:30 to 8:30 P.M. (669-4129); free.

FRIDAY, JUNE 26

The Stonewall Shabbat Seder. Congregation B'nai Jeshurun invites you to a dinner celebrating queer Jewish pride. Services at 6:45 P.M. on West 86th Street at West End Avenue; Seder at 8:15 at 257 West 88th Street (787-7600, ext. 325); $22, $18 for members. Farther uptown, Temple Ansche Chesed presents a special Shabbat service with playwright Tony Kushner. 251 West 100th Street (929-9498).

Mothers March Against AIDS Candlelight Vigil. Meets 7:15 P.M. at Sheridan Square Park, Seventh Avenue South and West 4th Street (718-934-1758).

Country-Western Hoedown. Two-step under the stars at a homo hoedown to benefit the Heritage of Pride and the Hetrick-Martin Institute. At 7 P.M. P.S. 3, 490 Hudson Street (691-4584); tickets are $15.

Tom of Finland's Manhunt. Put on your leather chaps and collar and let Daddy tell you what a good boy you've been. David Knapp starts spinning at 10 P.M. at the Tunnel, 220 Twelfth Avenue, at 27th Street (695-4682); tickets are $45–$50.

SATURDAY, JUNE 27

Front Runners, New York's gay-lesbian running club, sponsors a five-mile charity points run in Central Park. Begins promptly at 9:30. A.M.; $17. Meet at 97th Street and East Drive (724-9700).

URSUS MAJOR Annual Meeting. Where the big boys are. It's chubby men all night long at this yearly social event. Are you man enough? 3 P.M. at The Center, 208 West 13th Street (973-672-3044); $5.

Third Annual Color Me Queer Party. The South Asian Lesbian and Gay Association (SALGA) and the Audre Lorde Project (ALP) invite you to join them for a little bhangra, house, and hip-hop at 10 P.M. at the Cooler, 416 West 14th Street (call 358-5132); tickets are $10.

Girls on film: The scene at Jackie 60.

Family Picnic at Fort Greene Park. Bring the domestic partner, kiddies, and kitty cats for free food, community service, and entertainment. From 11 A.M. to 5 P.M. Corner of Dekalb and Cumberland Streets (718-636-5646).

The Sixth Annual Dyke March. Begins at 5 P.M. in Bryant Park and heads down Fifth Avenue (967-7711, ext. 3204).

The Lesbian Pride Dance VIII. The Center hosts one of the biggest lesbian events of the year, a dance party at Irving Plaza that features, yes, Betty, with music by Karin Ward. Starts at 9 P.M. 17 Irving Place (620-7310, ext. 390); tickets are $15 in advance, $20 at the door.

Dance on Manhattan. An outdoor benefit for GMHC held on Pier 62 at West 23rd Street. Live performance by Linda Eder, music by Michael Fierman, and antics by 3,000 circuit boys. Starts at 10 P.M.; $45–$65 at the door or through Ticketmaster.

Pride Night at the Roxy. With D.J. Victor Calderone (Madonna's boy-toy mixer on *Ray of Light*) and featuring diva-of-the-minute Deborah Cox. With more than 2,500 usually served every Saturday night, expect even longer lines. 515 West 18th Street (645-5156); $20 in advance, $30 at the door.

Midnight Cruise. Okay, so Kathie Lee won't be there, but rest assured there'll be plenty of other drama queens on board for a five-hour midnight cruise. Act out your favorite *Titanic* scenes as you take in a full-course dinner and a lingerie fashion show (862-3061); $65 per person.

SUNDAY, JUNE 28

Metropolitan Community Church of New York. Start the day off with special Gay Pride services at 10 A.M. 446 West 36th Street (for info, call 629-7440).

The 29th Annual Gay Pride March. New York's largest—and certainly most fabulous—parade begins promptly at noon at Fifth Avenue and 52nd Street. From there, it's all downtown (807-7433). Afterward, enjoy the pier dance from 4:30 to 10:30 P.M. Call 800-494-8497; tickets are $28.50–$38.50. Ladies might prefer Shescape at Twirl, 208 West 23rd Street (686-5665), or Dangerous Curves, a benefit for the Gay and Lesbian Anti-Violence Project (807-6761).

Limelight. It's *baaack*! Peter Gatien reopens his ungodly church (47 West 20th Street) with a special Pride blowout. Tony Moran spins. Sinful appearances by Lady Bunny, Girlina, and girl-on-a-rope Shana. Michael Alig, unfortunately, has other engagements; $20.

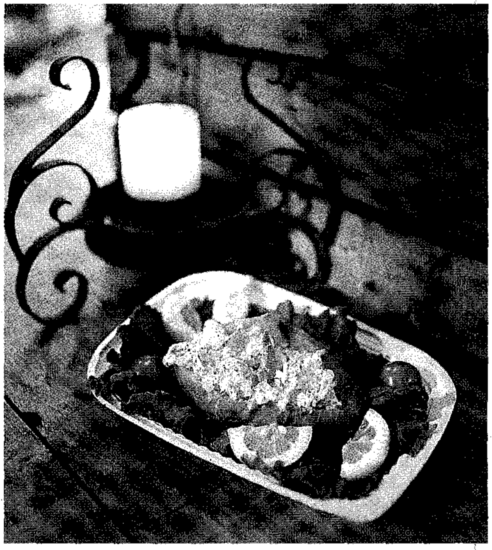
the Taj Mahal of air-conditioning systems. After a quick regroup beside its cascading waterfall, grab a picnic basket from **Chelsea Market Baskets** and ransack **Amy's Bread** for fresh focaccia and **Night Bagel** for bagels bursting with jalapeño, spinach, or cinnamon-raisin goodness. Pay homage to the sun worshipers on Fire Island by stopping at **The Lobster Place** for delectable lobster rolls, then breeze into the **Juice Factory** to try the "Healthy Detoxifier" (apples and beets), the "Body Cleanser" (carrots, cucumbers, and beets), or the "Orange Juice," fast becoming a classic of the genre.

BUT THE TRUTH IS, THE *MOST* RElaxing way to spend a day in Manhattan is to spend it in Park Slope. If Fire Island is Chelsea with sand, Park Slope is Chelsea without men. Stop first at **Rising Cafe** (186 Fifth Avenue; 718-789-6340), the acoustic protest song of coffee shops. If you notice a girl glaring at you and scribbling in her notebook, retreat to the lovely back patio to finish off your veggie sandwich. You'll still be able to hear the Ani DiFranco single gently playing inside.

While **A Different Light** (151 West 19th Street; 989-4850) is the only place in the city that offers 21,000 separate books on all topics queer, **Beyond Words Bookstore** (186 Fifth Avenue; 718-857-0010) actually *does* sell merchandise that is beyond words—things like huge candles, tarot decks, and provocative windup toys. Buy one of each, along with the complete works of Sappho, and carry your haul over to the 526-acre oasis Prospect Park. Amid scores of Nerf-tossing Yale grads, you'll find a healthy dollop of lesbians training Labradors with tough love (as well as a smattering of men admiring the shrubbery deep in the woods).

If you're in a more serious state of mind, pay a visit to **The Lesbian HerStory Archives** (call 718-768-3953 for appointment and location), the most comprehensive collection of lesbian memorabilia, books, and photographs in the world. Wash down what you have seen with a drink at **Carrie Nation** (363 Fifth Avenue), a friendly women-oriented neighborhood bar named after the Prohibitionist who raided saloons at the turn of the century, smashing up liquor bottles with a hatchet. Take a deep breath and consider moving out to this peaceful borough. Then get panicky and rush toward the nearest subway station.

HUNGRY? IT'S MAY TO DECEMBER ALL SUMmer long at **The Townhouse** (206 East 58th Street; 826-6241), the only midtown dining club where you can enjoy sautéed lobster-and-crab cakes while overhearing a retired CPA offer to buy his sprat of a date Prada's entire summer line. But Lolita-esque shenanigans don't dissuade gays and lesbians from flocking here: The Townhouse's gourmet dishes are vastly superior to the pedestrian fare served up by most other gay eateries, and its dapper Ralph Lauren–meets–The Monster ambience has a certain *outré* charm. Musical selections are kept to a low roar, making it easy to eavesdrop on barflies plagiarizing Noël Coward between snifters of brandy. For an after-dinner drink, walk a few blocks to the swank piano bar **Regents** (317 East 53rd Street; 593-3091), but don't be surprised to find a dozen men slathered over the piano, slurring all 100 verses of "You're the Top." Buy someone a martini and prove him right.



Fish out of water: The Lobster Place.

STARTING TO FEEL THAT THE CLOSEST you'll ever get to the sporting life is when Joe Torre orders you to buckle your seat belt? The **Big Apple Softball League** sponsors gay and lesbian teams throughout the metropolitan area (call 726-1518). The **Metro Gay Wrestling Alliance** offers classes for both novices and more seasoned mat warmers (563-7066). Or else dry out and dry off with **Team New York Aquatics** (691-3440), which sponsors swim meets for athletes of all abilities.

But those interested in water sports may well prefer **Basil Twist's Symphonie Fantastique.** The queer puppeteer's mind-boggling underwater show will be at HERE Arts Center (145 Sixth Avenue, at Dominick Street; 647-0202) until July 31. Sad about being single? Invest in a dog or take your mother to ***Hot Air*** (Samuel Beckett Theater, 410 West

Photographs: preceding page, Tina Paul; this page, Kenneth Chen.

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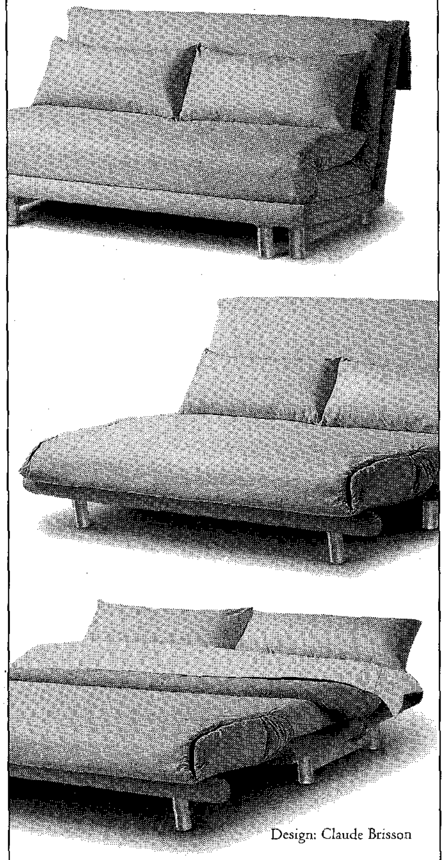

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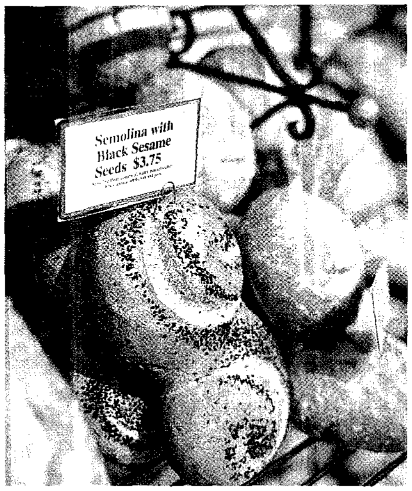
42nd Street; 229-7500), four one-acts by Richard Willett about neurotic urban love that will make you swear off another relationship forever. On a slightly happier note, ***Chuppah*** (INTAR Theatre, 420 West 42nd Street; 229-8276) explores the *mishegoss* that unfolds when a nice Jewish boy wants to move back to the heartland with his gentile boyfriend, while ***Jayson*** (45th Street Theater, 354 West 45th Street; 279-4200) is a musical comedy that explores the *mishegoss* that unfolds when a nice gentile boy moves alone to the Big Apple. Going through changes? ***Menopausal Gentlemen*** (Ohio Theater, 66 Wooster Street; 966-4844), a lesbian *Passages* from the bluesy butch perspective of Peggy Shaw, runs through June 28. And ***Leprechauns,*** a heartfelt tale of three young Irish con artists who befriend a 51-year-old gay guy (Wings Theatre, 154 Christopher Street; 627-2961) is that rare phenomenon: an all-gay comedy where everyone keeps his clothes on.

LOUNGE CHIC STILL DOMINATES GAY nightlife this season, despite the fact that nobody really knows what "lounge chic" is (something to do with gulping down colored cocktails). During summer nights at **Wonder Bar** (505 East 6th Street; 777-9105), the amount of smoke in the air shrinks from the usual eight cartons to a refreshing three, making it easier to tune in to the stellar lineup of funk-spinning D.J.'s (and tune out the smitten Aramis "fragrance model" telling you how much he hates your shoes). Your next destination should be the vinyl couches and wood paneling that are **g** (223 West 19th Street; 929-1085), where Chelsea guppies flock for frozen Cosmos after a hard day's work. Merrill Lynch position in pocket? Sally forth to **Splash** (50 West 17th Street; 691-0073), the preferred destination for white-collar sorts, camera-toting tourists, and living, breathing Billy dolls. **Barracuda** (275 West 22nd Street; 645-8613) is a little slice of the East Village in Chelsea. **The Works** (428 Columbus Avenue, at 81st Street; 799-7365)—one of the few gay options on the Upper West Side—draws professional types, Columbia undergrads, and beautiful, slightly befuddled bartenders. On weekends, the diverse, high-spirited lesbians at **Crazy Nanny's** (21 Seventh Avenue South, at Leroy Street; 366-6312) give the boys at the Roxy a run for their money. **Hell** (59 Gansevoort Street; 727-1666) is a muscle-packed favorite for those who still prefer form over content.

Remember that bygone age when a night on the town meant sheathing yourself in a snarl of industrial tubing, throwing on a dash of Kabuki makeup, and tramping to a dank nightclub teeming with gender hackers, leashed androgynes, and Deborah Harry? Every night, the masses at **Mother** (432 West 14th Street; 366-5680) pay tribute to this landmark era. Whether you're off to the Tuesday-night theme-morphing mainstay **Jackie 60,** Friday night's **Clit Club,** or Saturday night's full-throttled cyberfetish freakout **Click & Drag,** it's in your best interest to call beforehand so as to keep on top of the strict dress code. Gatekeeper Kitty Boots doesn't take kindly to Abercrombie or Fitch. Mother impresarios Chi Chi Valenti and Johnny Dynell do a bang-up job keeping New York nightlife alive even though a large percentage of their patrons seem to believe themselves dead.

Cats Bar (232 West 48th Street; 245-5245) has known for years what so many of us are just figuring out: Sleaze peppered with irony isn't sleaze at all. This notorious midtown bar, the last standing vestige of pre–*Lion King* Times square, is decidedly post-ironic in its approach: A jiggling gigolo in a 100 percent–polyester tiger-striped bikini is a jiggling gigolo in a 100 percent–polyester tiger-striped bikini. Furthermore, there's absolutely nothing subversive about that transvestite's snapped heel, nor anything satiric about the corpulent business exec who has sidled up to you to explain exactly *why* they call him Anaconda. So why are you there? Because inch for inch, Cats Bar has way more going for it than Katz's deli, and it's one of the few New York watering holes in which the grit isn't winking at you. Just don't be chicken.

Rudy may have taken a bite out of Manhattan's gay nightlife, but it's still possible to hit at least seven events any night of the week (especially if you're someone who takes moderation in mod-



Roll play: Amy's Bread at Chelsea Market.

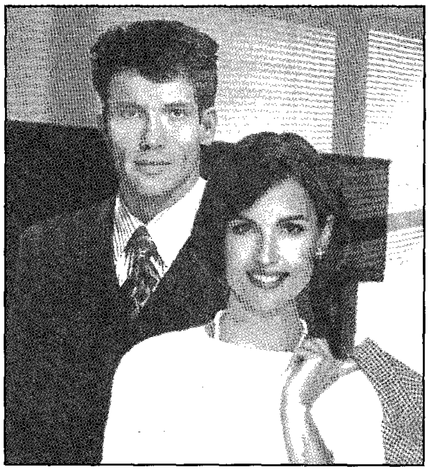
Photograph by Kenneth Chen.

eration). Monday night, head over to **Milk** (Axis, 17 West 19th Street; 675-5556) to dance to old-school house tracks with a mostly black and Latino crowd (while Chelsea boys prowl the sidelines). Stylists, fashion victims, industry bigwigs, and Michael Musto collide at the Tuesday- night party **Beige** (B Bar, 40 East 4th Street; 475-2220), the type of environment where you can arrive a salon receptionist and leave with an editorial position at *W.* For a lower-maintenance Tuesday night, curl up with the girls at **Meow Mix** (269 East Houston Street; 254-0688) for its popular “Xena Night,” which joins back-to-back episodes of *Xena*: *The Warrior Princess* with a medley of cheering lesbians.

Every Wednesday, neophyte deviants and veteran leather men come together at **Pork** (The Lure, 409 West 13th Street; 741-3919), long a favorite of the open-minded and the people who whip them. Meanwhile, hip-hopping homeboys and Chelsea men who can’t pronounce *banjee* bounce to R&B mixes at Rob Fernandez’s **Phab** (Rebar, 127 Eighth Avenue, at 16th Street; 627-1680), Manhattan’s premier gay hip-hop party. On Thursday evenings, **Life’s a Bitch** (Life, 158 Bleecker Street; 420-1999) is the place where flash girls smear the Rich and Rosie Estée Lauder off lipstick lesbians. Party like 1999 isn’t seven months away at Chip Duckett’s still-fabulous Friday retrofest **1984** (Pyramid Club, 101 Avenue A; 462-9077), then check out **The New Escuelita** (301 West 39th Street; 631-0588) for merengue in wigs. For Saturday-night clubbing, stop by **Roxy** (515 West 18th Street; 645-5156), still one of the happeningest gigs in town, or **Crash** (34-48 Steinway Street, Queens; 718-937-2400), the trendy club where Latin boys and girls show slumming Manhattanites how to *really* party. Still alive? Stagger into **Juniorverse** (Twilo, 530 West 27th Street; 268-1600), where Junior Vasquez spins starting at 11 P.M. and cloudy clubsters stumble around till 4 P.M.

Music journalists scribble into Mead pads while club aficionados tell them how to spell *papi* at the Sunday tea at **Body & Soul** (Vinyl, 6 Hubert Street; 330-9169), one of the few house parties where patrons are more interested in showing off their dance steps than their labels. Perfect for those who have jobs, “Body & Soul” starts at 3 P.M. and wraps up around ten. A week in parties . . . but how do you know you’ve gone too far? When you develop a strange strain of Tourette’s Syndrome that forces you to end each sentence with the word *honey.*

HAS YOUR VAST EXPERIENCE BEGUN TO SHOW ON YOUR FACE?



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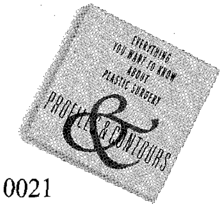

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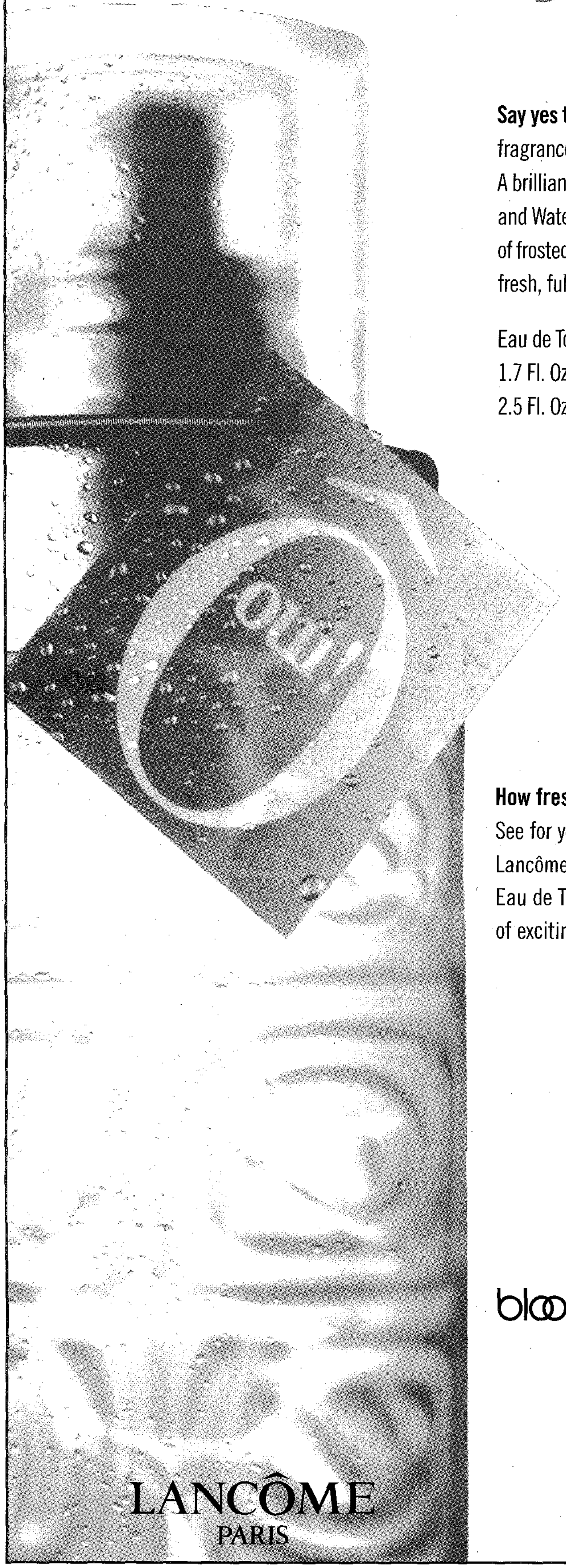


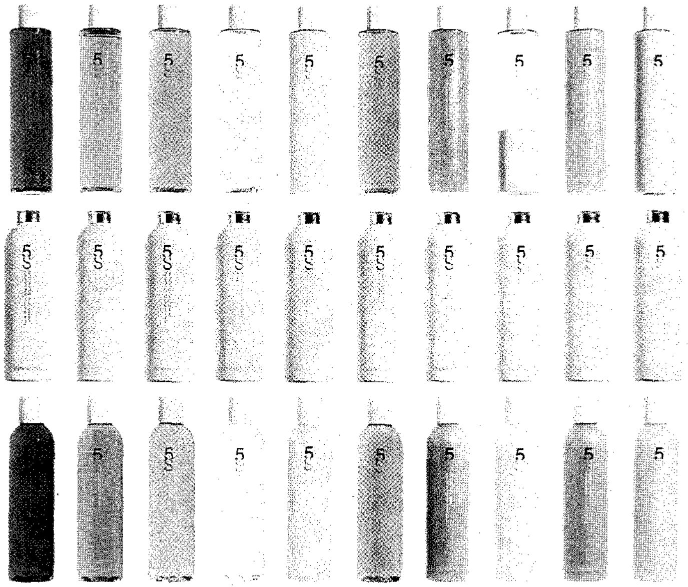
HotDates

A GUIDE TO SUMMER IN THE CITY: ARTS, ENTERTAINMENT, SPORTS, AND MORE

SOHOBEAUTIFUL

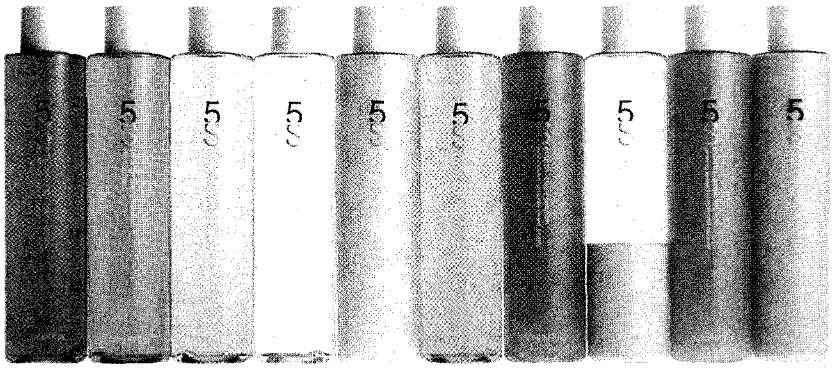
WHERE BEAUTY MEETS ART

By Lillian Africano



Seeking to explore your individual beauty? Come to SoHo where beauty meets art.

These days, SoHo is known as much for cutting-edge fashion and beauty boutiques as for galleries and studios. Everywhere, the fusion of fashion, creativity, and art is evident. Two of the brightest new additions to SoHo's beauty scene are Shu Uemura and 5S, each offering an artistic approach to personalized skincare and makeup. Celebs, models, and makeup artists are all devotees.



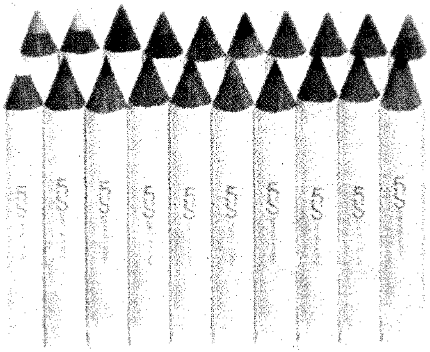
5S

98 Prince Street • 925.7880 or 1.877.PHONE.5S (toll-free), www.five-s.com

True beauty is an expression of inner peace and tranquility. To treat both body and mind, the revolutionary new 5S line has combined the principles of aromatherapy and color psychology with the latest advances in skincare science. The new flagship store is a harmony of opposites—at once spare and extravagant, futuristic and traditional. At the center are "mingle tables," where customers can sit and chat, flip though magazines, and play with products.

THE 5 SENSES

5S skincare is based on 5 Senses of well-being that women readily relate to: Energizing, Purifying, Calming, Adoring, and Nurturing. For each of these senses, there are products to suit your mood, and products to fit your skin condition. For example, in the Energizing Sense, there are 5 "Empowering" products to energize the mind and 5 "Toning" products to energize the skin. These 5 products are: Basic Solution, Foam Cleanser, Total Wash, Body Powder, and Soap Bubble.



The foundation of this new approach to skincare is the Basic Solution (shown above), a water-based moisturizing and treatment gel that makes your skin smooth and radiant. After cleansing, the Basic Solution can be applied to the face or all over the body. Available in 10 different formulations, each has simulating aromas, colors, and natural herbal extracts.

For specific skincare needs, there are 10 Reinforcements, including Eye Gel, Wrinkle Cream, and Pore Peel.

THE CHOICE IS YOURS

"5S is about freedom and having fun," says 5S retail manager, Valerie Kirk. "No one knows your body and mind the way you do, so you should be the one to decide what products you need based on your current skin condition or mood. If, for example, you're having trouble getting started in the morning, try the Empowering Total Wash in the shower to lift your spirit. If you stayed up late and your face is puffy, try the Toning Basic Solution after you've washed your face."

MIX AND MINGLE

"We have a wide assortment of colors grouped into 5 Shade groups, ranging from Light, Subtle, and Neutral, to Deep and Vivid," says Kirk. "Most of the color products can also be used on different parts of the face. For example, you can use the lavenderpearl stick color (number 113) to highlight eyes—or to add a glimmer to your cheeks or lips. We are always available to give suggestions, but we encourage experimentation."

HOT PRODUCTS

Hot products for the hot months ahead: 1. To clean and refresh the body: Cool Total Wash. 2. To suppress oil and shine in heat and humidity: Mattify Basic Solution. 3. For an instant pick-me-up: 5S Spray Refresher that's been kept in the fridge. 4. For a quick moisture infusion: 5S Aloe Hydrating Essence. 5. To enhance a summer tan: 5 Shades color palette offers a vivid array of choices—for instance, base color 571, which gives the skin a golden shimmer.

SPECIAL OFFER

Find out which Basic Solution best suits the condition of your mind or body. Through July 31, mention *New York* Magazine and receive a free 50 ml bottle of the Basic Solution of your choice.

5S own your mind and body★
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5

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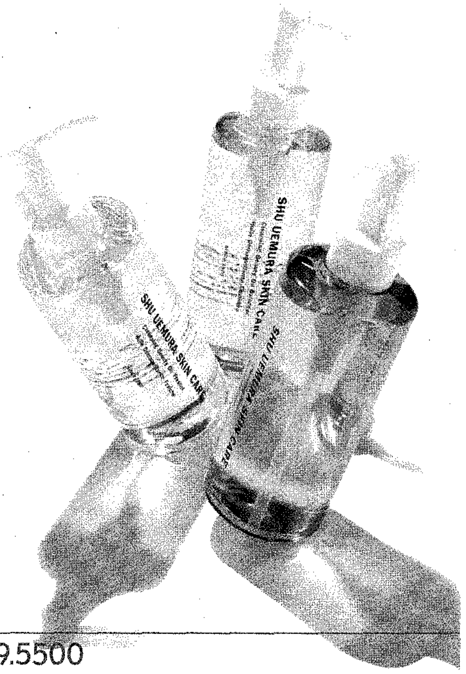


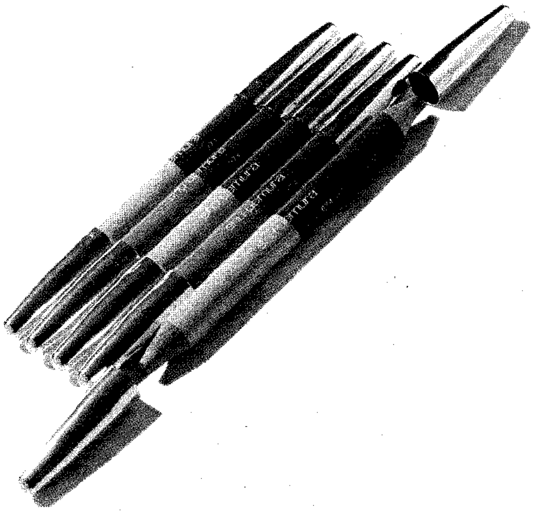
SHU UEMURA

121 Greene Street • 1.888.540.8181 • 212.979.5500

"Makeup should not be used as camouflage, but rather as an enhancement, a discovery," says internationally renowned makeup artist and innovator, Shu Uemura. And discovery is what Uemura's sleekly modern art studio boutique is all about. Everything is in plain view: blushes, foundations, pencils, as well as a dazzling array of tools that includes luxurious sable brushes.

PRESS PICKS

Beauty editors call the Shu Uemura boutique "a veritable makeup museum drawing in stars such as Gwyneth Paltrow and Parker Posey." F.Y.I, Paltrow likes understated colors like Nude and Peach, while Posey picks hot eyeshadows in Yellow, Mauve, and Coral. The SoHo staff created a new palette of colors for the Shu Uemura Atelier line to be sold exclusively at Sephora, the new French perfumery which debuts in SoHo in July. Shu Uemura products are also available at Bliss Spa, 568 Broadway, SoHo.



EXPERIMENT AND PLAY

Experimentation and play are encouraged here. Create an innocent no-makeup look—or be a sultry film noir vixen. Play to your heart's content. If you want tips on applying blush or shadow, an experienced adviser will help. But there is no pressure, no attempt to sell you products or a fixed makeup routine. The best time to browse and play is early in the week; the boutique is busiest from Thursday through Sunday.

SPARK YOUR INNER GLOW

"Not everyone has to have a foundation, a blusher and so on," says Uemura spokesperson Laura Lee. "What works for you is right. Makeup, after all, is only a vehicle to spark your inner glow." Models and professional makeup artists favor the Nobara and Fluid N Foundations; for camouflaging blemishes and spots, they use the Mark Cealer. Everyone loves the mascara, which has a gel texture that colors and highlights the eyes without clumping or flaking.

CLEAN CLEAR SKIN

Underneath the makeup, the skin must be clean, Uemura insists. "I have never considered skin care to be a minor art. On the contrary, I have always believed that it is impossible to achieve a glowing makeup on skin which is not perfectly prepared." Preparation begins with the celebrated Cleansing Beauty Oil which Uemura developed during his Hollywood years to remove heavy movie makeup without damaging the skin. New Yorkers use it to emulsify city grime and rinse it away.

PROTECT AND REPAIR

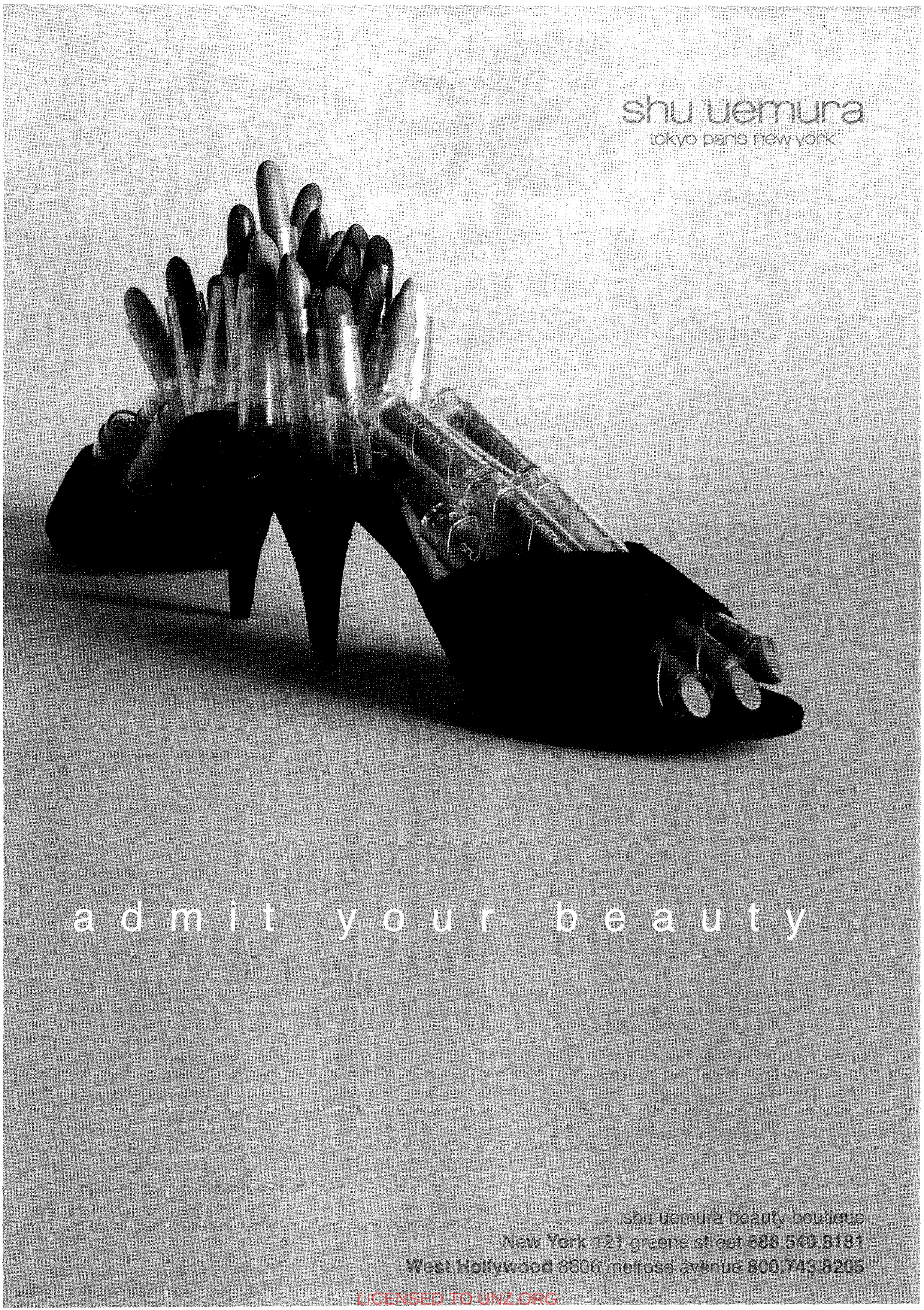
All the new Uemura skin care products—like the Moisture Fluid and the Absolute Cream—employ plant therapy (phytotherapy) and biotechnology to help protect the skin from ultraviolet rays and free radicals and stimulate its ability to repair itself. A special boon to frequent flyers is the new humectant-infused Moisture Face Mask, which instantly refreshes and restores dried-out skin.

SPECIAL SERVICES

For casual consultations, there is no charge. A formal makeup application and lesson, in a private room, is priced at $250 for a one and one-half hour session. For weddings or other special occasions, makeup on location is available from $250.

SPECIAL OFFER

Through July 31, mention *New York* Magazine and receive a summer travel promotional gift with a $60 purchase.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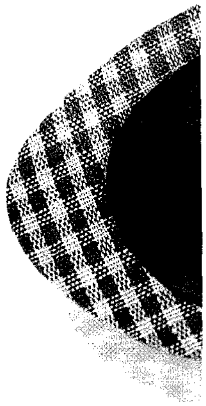
Best Bets

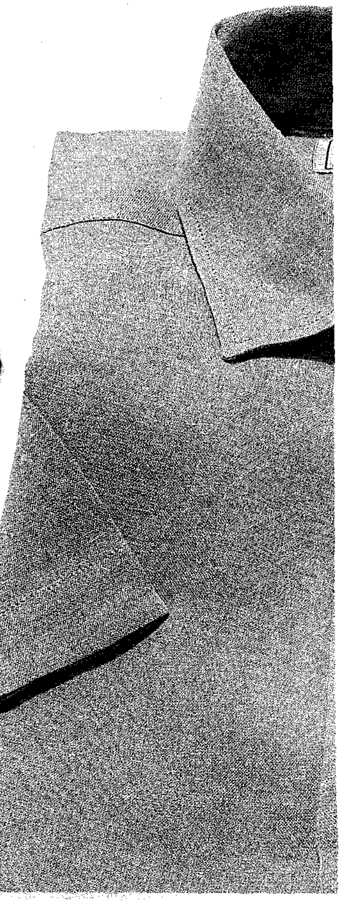
Picnic backpacks, snappy satin mules, hip kiddie sunglasses: cool finds for staying at home. **By Corky Pollan**

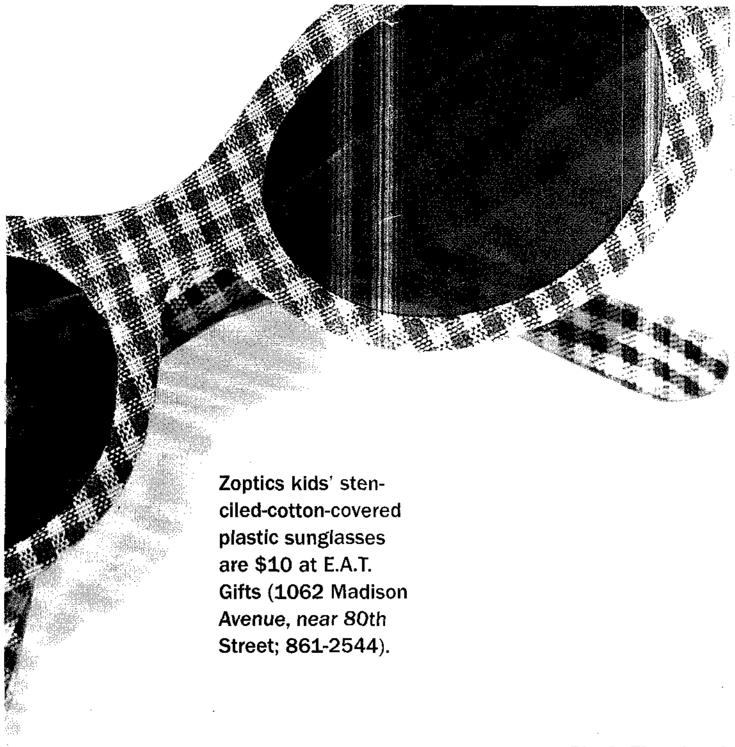


Nicole Miller
new york city

Nicole Miller leopard-print satin mules with leather soles are $130 on Bloomingdale's fourth floor.

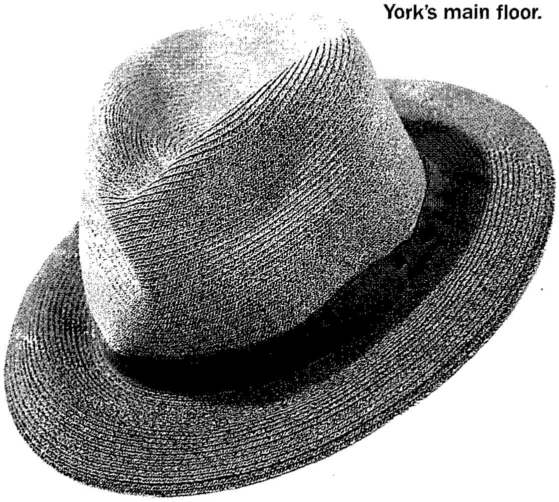
Short-sleeve Italian linen shirts with Cooper collars are $124.50 at Paul Stuart (Madison Avenue at 45th Street; 682-0320).





Zoptics kids' stenciled-cotton-covered plastic sunglasses are $10 at E.A.T. Gifts (1062 Madison *Avenue, near 80th* Street; 861-2544).

Italian panama hat is $185 on Barneys New York's main floor.

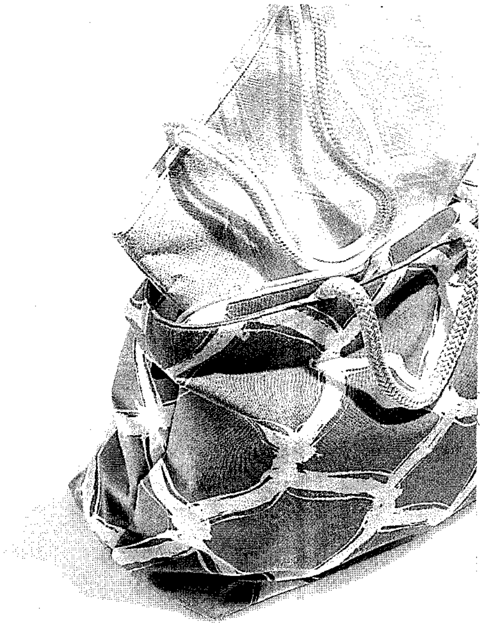


Picnic Time insulated-nylon picnic backpack with melamine dinner plates, stainless-steel flatware, acrylic wineglasses, oak cutting board, cotton tablecloth and napkins, knife, and corkscrew is $104 on Lord & Taylor's third floor.

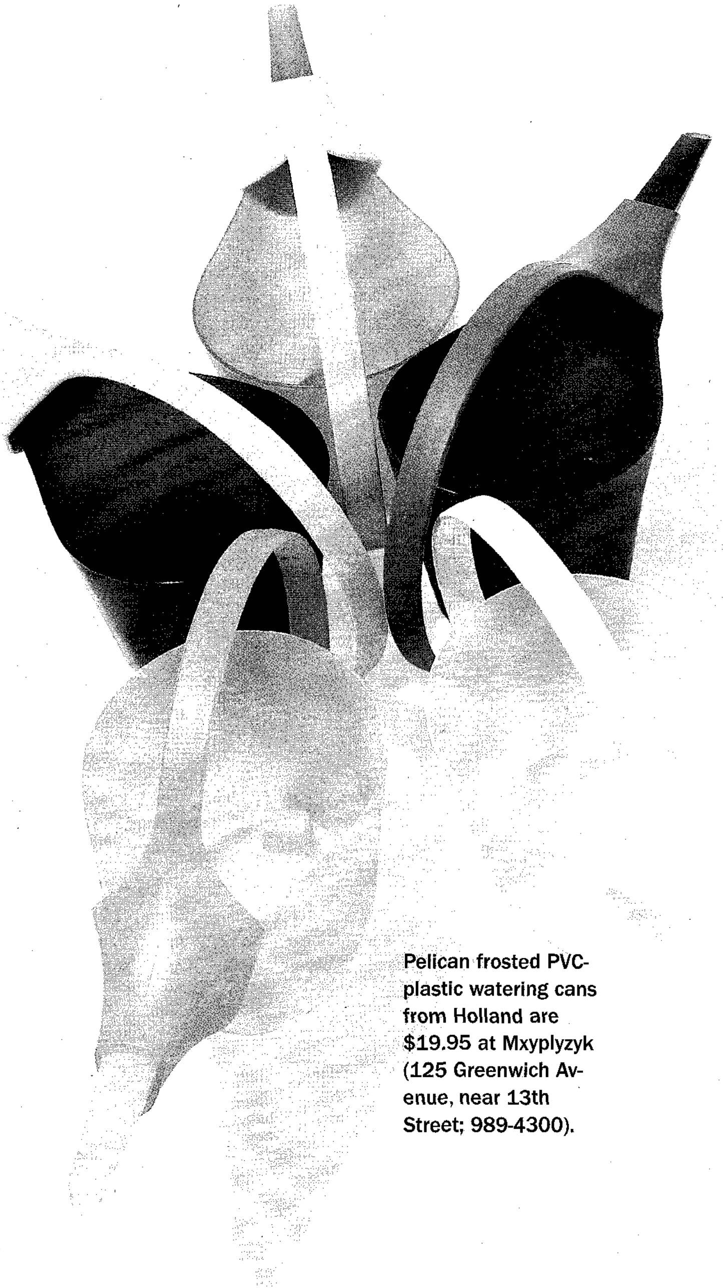
PHOTOGRAPHED BY MICHAEL GRIMM

Best Bets

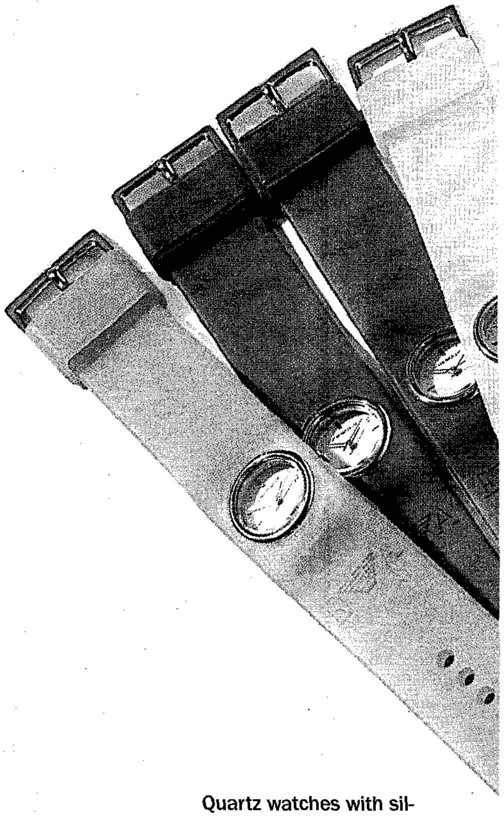
Inner tubes, cabana hats, stripy beach towels: summery essentials for following the sun.



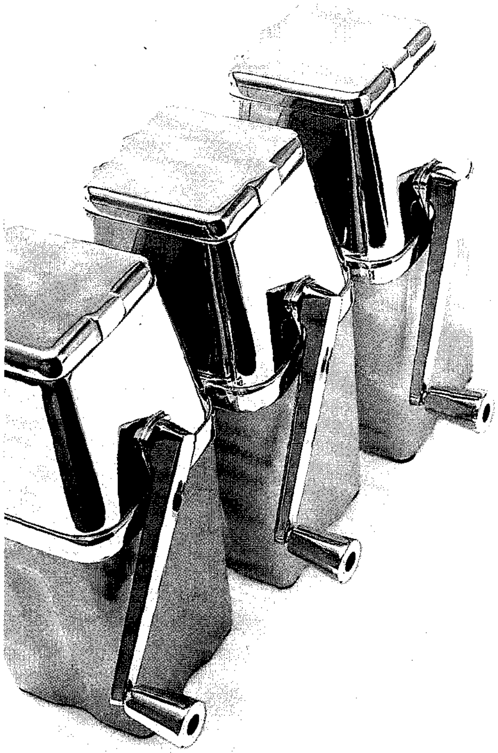
Rafe cotton totes with cotton-terry linings are $195 and $250 on Bergdorf Goodman's fifth floor.



Pelican frosted PVC-plastic watering cans from Holland are $19.95 at Mxyplyzyk (125 Greenwich Avenue, near 13th Street; 989-4300).

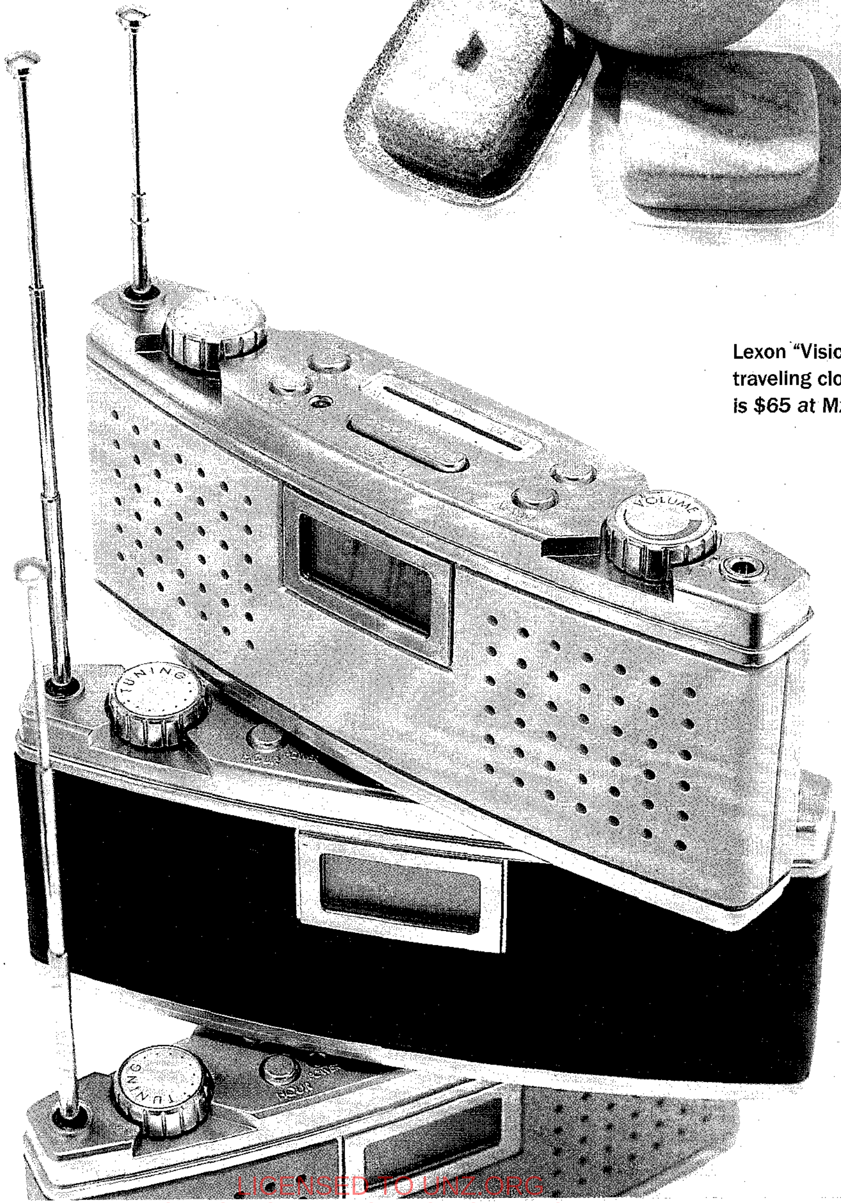


Quartz watches with silicone bands are $125 at Emporio Armani (110 Fifth Avenue, at 16th Street, 727-3240; and 601 Madison Avenue, near 57th Street, 317-0800).

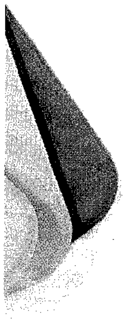


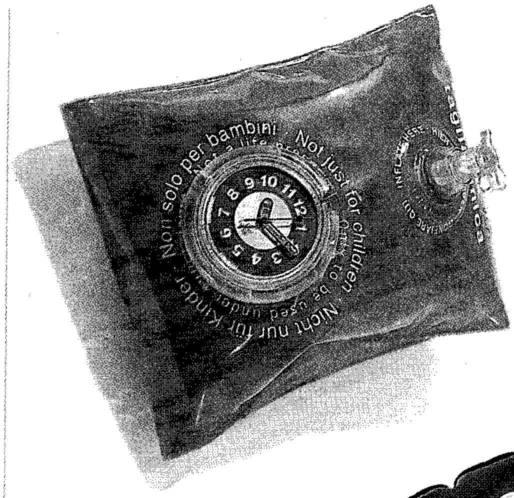
Melamine spatterware bowls and dishes are $10 to $25 at ABC Carpet & Home (888 Broadway, at 19th Street; 473-3000).

Metrokane's retro chrome-plated-zinc-and-plastic ice crushers are $50 at Eclectic Home (224 Eighth Avenue, near 21st Street; 255-2373), Mxyplyzyk, and S. Feldman Housewares (1304 Madison Avenue, near 92nd Street; 289-3961).

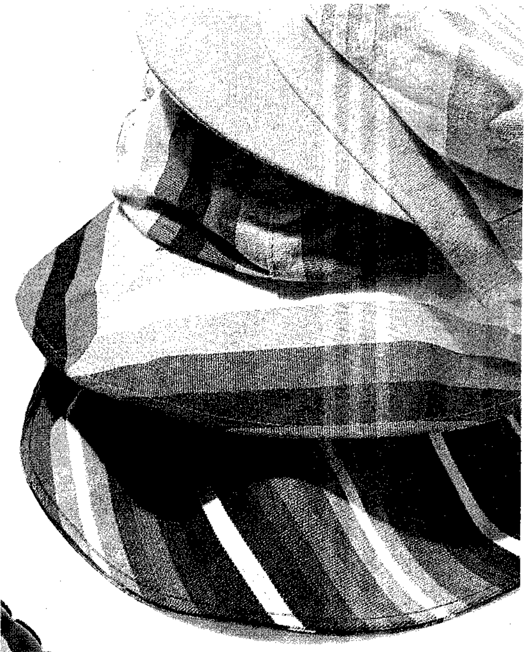


Lexon "Visio" FM traveling clock-radio is $65 at Mxyplyzyk.

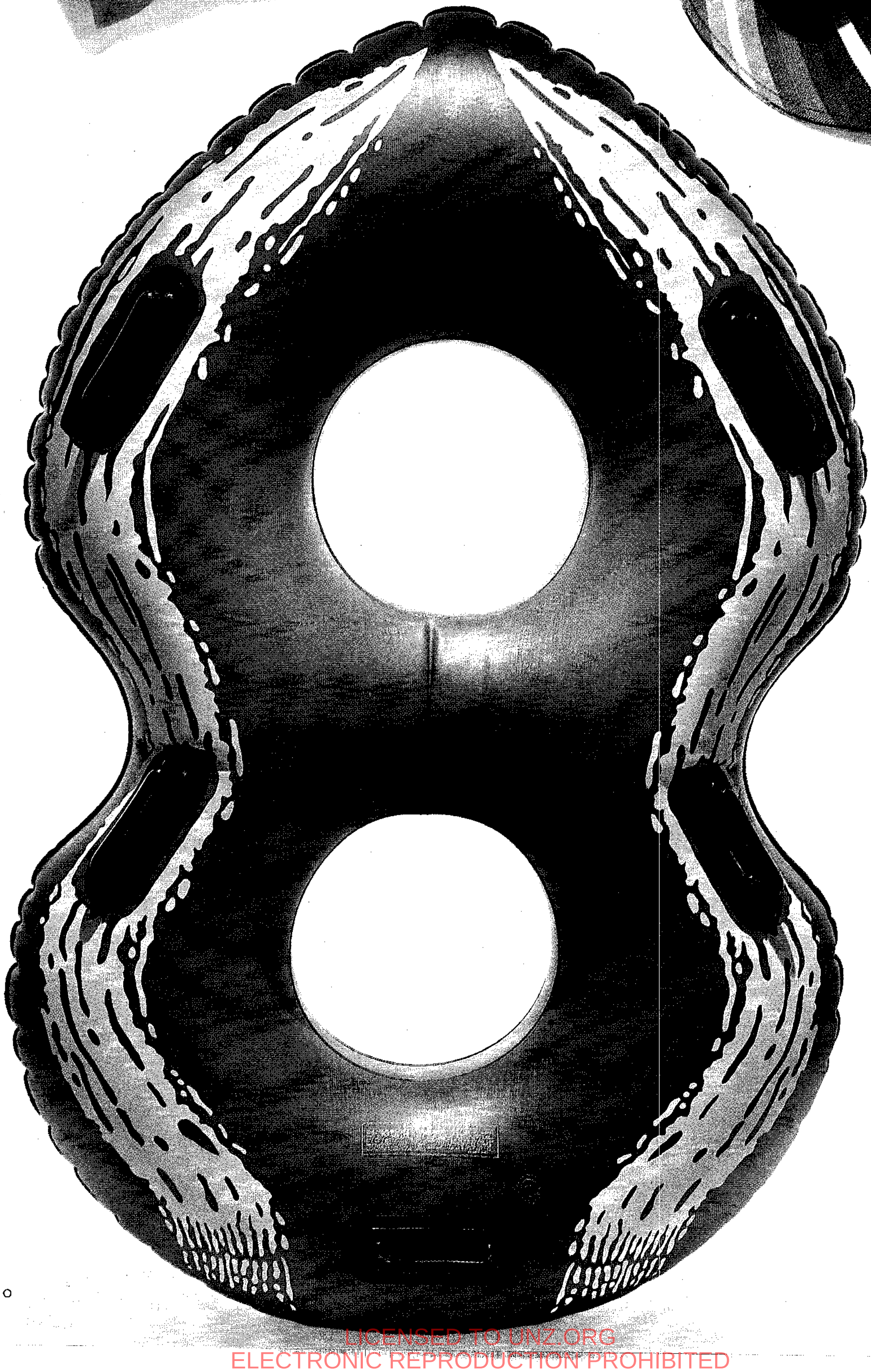


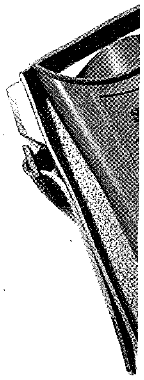

Non solo per bambini
Not just for children
Nicht nur für Kinder

Pop Swatch Aquafun watch with inflatable plastic armband is $40 at the Swatch Timeship (5 East 57th Street; 317-1100).



Princess Foufou cotton cabana hats made from vintage patio-furniture fabric are $55 on Bloomingdale's and Saks Fifth Avenue's main floors.





Zebec of North America figure-eight Permabond two-person inner tube with heavy-duty handles is $45 at E.A.T. Gifts (1062 Madison Avenue, near 80th Street; 861-2544).

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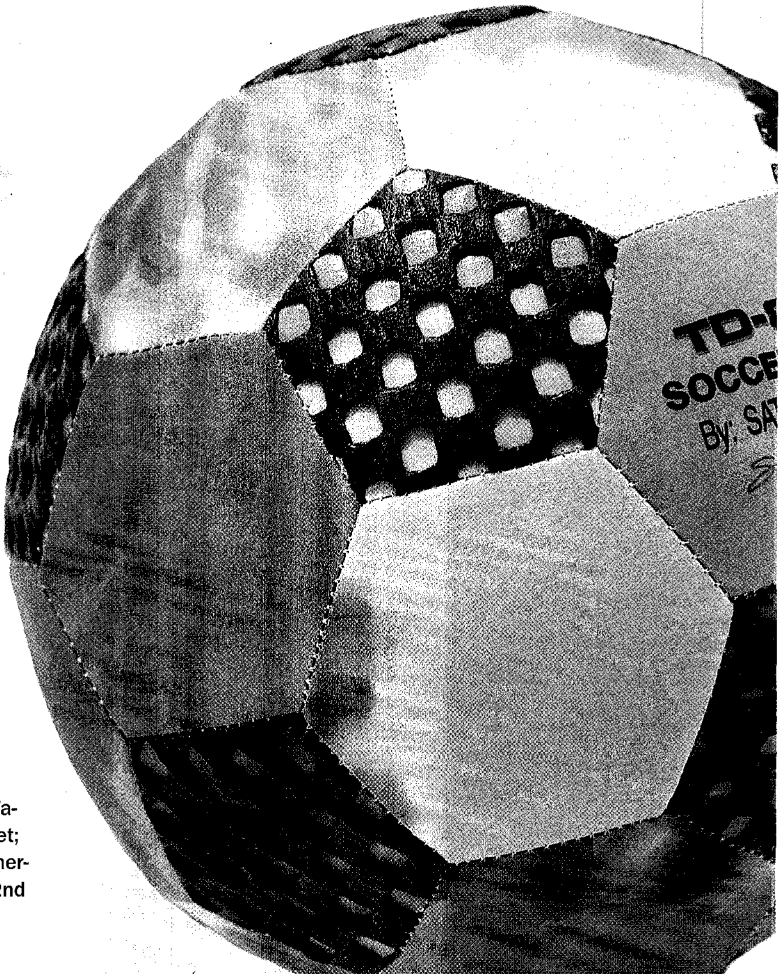
POLO JEANS
RALPH LAUREN

Speedo kids' PVC-plastic snorkeling set (goggles, flippers, and snorkel) in a vinyl tote is $18 on Macy's seventh floor.

EDO
SPEEDO
SIZE: S/M
RECOMMENDED AGES: 3-5 YRS.
SHOE SIZE: 11-2

Russell Stripe cotton beach *towels are $36* at Polo/Ralph Lauren (867 Madison Avenue, at 72nd Street; 606-2100).


TD-
SOCCE
By: SA

Saturnian 1 nylon-and-PVC-mesh soccer ball is around $15 at My Favorite Place (265 West 87th Street; 362-5320) and the Children's General Store (2473 Broadway, near 92nd Street; 580-2723).

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Black tie for Dad, *bathing suits for Mom, a photographer for the kids, and a* **vacation package** *for the whole crew.*

Must-Have **Though we didn't see any polka dots, itsy-bitsy teeny-weeny bikinis abound at Malia Mills Swimwear's sample sale. They—along with cover-ups, Ts, maillots, and slightly more modest two-pieces like those above—will all be 40 to 60 percent off retail.** ***150 West 28th Street, Suite 1003 (800-685-3479); cash only; Wed.–Fri., Mon.–Thurs. 10–7; 6/24–6/26, 6/29–7/2.***

'WHERE DID YOU GET THOSE pants?" was *the* question of the evening at a recent downtown cocktail party. Unfortunately for the boys in attendance, the purveyor of the host's hip, well-tailored pinstripe trousers, Jekyll & Hyde, is closing up shop. At the final sale, you'll find designs by John Smedley, Nicole Fahri, Katherine Hamnett, and Antonio Miro, among others: shirts, were $105–$175, now $30–$75; trousers, were $205, now $80–$90; the store will have a bargain section of items for $25 as well. *Jekyll & Hyde, 93 Greene St. (966-8503); A.E., M.C., V.; Mon.–Wed. 11:30–7, Thurs. till 7:30, Fri.–Sat. 12–7:30, Sun. till 6:30; 6/22–6/28.*

DO NOT PHONE: Send suggestions to Ondine Cohane, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

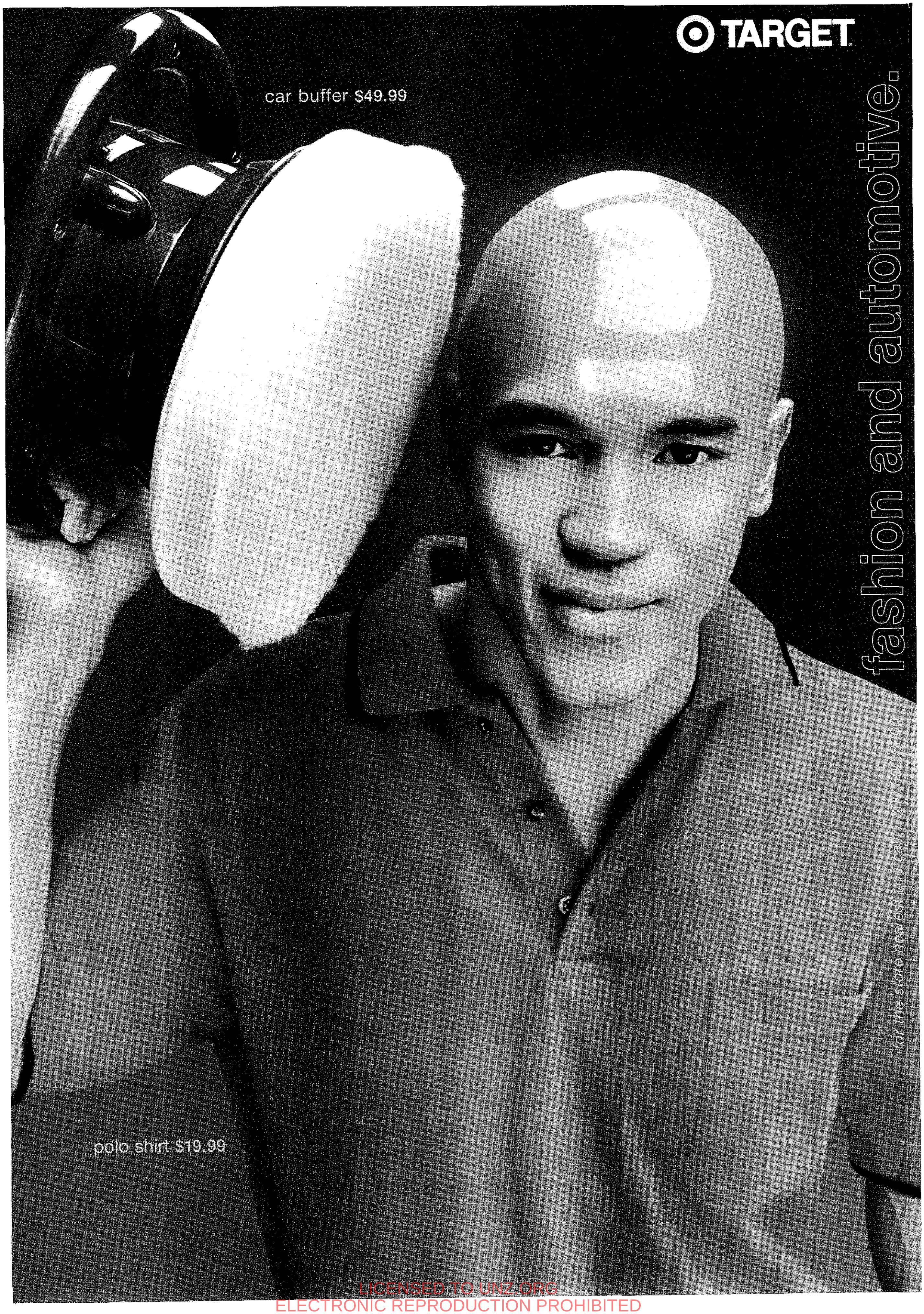
Head West

NEED YET ANOTHER REASON TO VISIT THE West Village? Go to Donna McNally's Salon on West 10th Street, one of the most pleasant hairdressers we've seen, for an outstanding trim (Natalie has made it a fine art). Haircut, was $85, now $72.25; single-process color, was $65, now $55.25; highlights, were $90–$170, now $72–$136. *Donna McNally Salon, 154 W. 10th St. (229-9141); checks accepted; Tues.–Sat. 10–7; 6/22–7/6.*

Salon Sabrina

VIENNESE-BORN SABRINA SCHILCHER'S lauded Salon Moderne is filled with her own designs as well as those of others like Rodolfo Dordoni and Marco Maran. Plush sofas, pillows, pashmina throws, mirrors, glassware, chairs, beds, and tables will all be on sale at her floor-sam-

Photograph by Amy Freeth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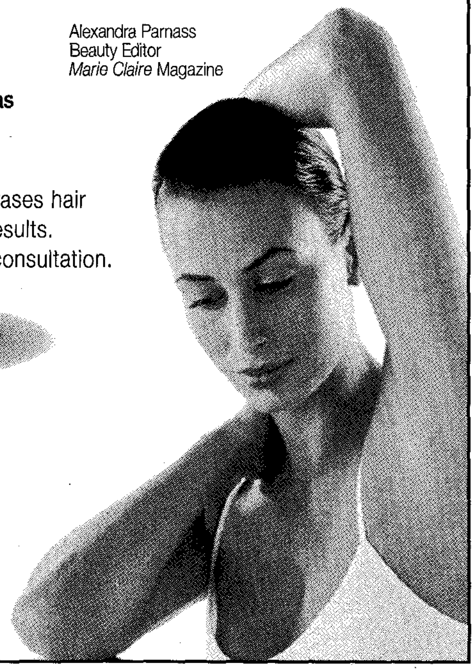
Alexandra Parnass
Beauty Editor
Marie Claire Magazine



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ple and stock sale—most at 30 to 50 percent off. For example, sofa, was $4,000, now $2,000; pillow, was $125, now $55. *Salon Moderne, 281 Lafayette St., bet, Houston and Prince Sts. (219-3439); Mon.–Fri. 10–6, Sat.–Sun. 12–6; A.E., M.C., V., checks; 6/22–7/1.*

Here's Lookin' at You, Kid

LILYAN ALOMA POINTS TO ONE OF HER shots of a little girl half hidden by a tree. "You have no idea how long that took to get. I must have spent two hours chasing her around her parents' garden." All of her children's-photo packages (solo shots, with a sibling, or with you) include two rolls of film—either black-and-white, color, or both—and two eight-by-ten-inch prints: studio portrait, was $350, now $175; location portrait, was $400–$500, now $225. Fine-arts portraits (sepia-tone or hand-painted photographs, for example) cost an additional 30 percent. Bookings should be made at least two weeks in advance. *Call 633-1294 for more information or to set up an appointment; 7/1–9/7.*

Desktop Publishing

WHAT SEPARATES ELECTRON PRESS FROM more typical Internet book sites (which stock already-published works) is that Electron actually releases new books—particularly novels and memoirs. At $3 to $5 a pop (they'd be $15 to $30 in hardback), you can either read them on screen or print them out (and the typeface actually looks like the real thing). Seems like a new kind of bargain. . . . *Visit www.electronpress.com.*

To the Hilt

AMID THE PITON MOUNTAINS ON ST. LUCIA in the Caribbean lies the Jalousie Hilton Resort and Spa—a 114-room, 325-acre destination that has every kind of recreational package you could need or indeed imagine. The summer package for five nights costs $1,482.50 and includes accommodations for a family up to four (a savings of $517.50 from peak season). Children under the age of 5 eat free; children 6 to 12 eat for half price; and kids have access to free activities at the resort's Learning Center. *Call 888-744-5256 for reservations; through 10/31.*

Heads-up: Tails

FOR THOSE OF YOU WHO ONLY WEAR A tuxedo occasionally, Zeller Tuxedo has one of the best rental deals in town. For $69.95, you get formalwear by designers like Chaps by Ralph Lauren, Oscar de la Renta, and Christian Dior from Thursday through Monday (you can get more than one night's black-tie wear). And because Zeller's has eighteen locations, pickup and return won't be a drag. *Call 800-464-0462 for store locations and hours.*

Prime Movers

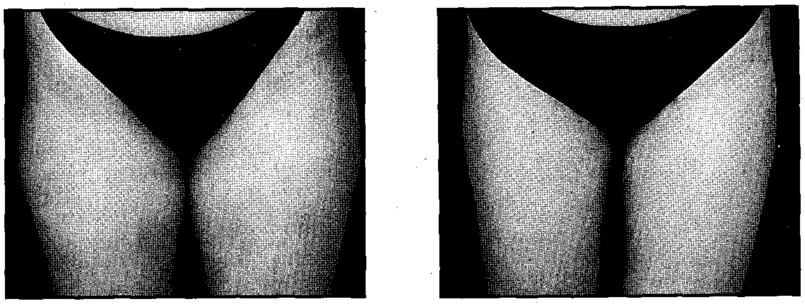
SALMON CAVIAR ON CORN CAKES, OYSTERS au champagne, Rangoon shrimp with lime, turmeric, and cayenne, Cornish hens with wild-berry sauce, zucchini pancakes with Montrachet chèvre, filet mignon with cognac and caramelized onions, Persian eggplant with yellow peppers, parsley and turmeric, gianduia hazelnut tartlettes, and blackberry buckle with vanilla-lemon sauce. Hungry yet? That's just a sampling of the Moveable Feast's menu; the caterer is offering a 10 percent discount on everything for the rest of the summer. Cocktail parties normally range from $15 to $35 per person for food; dinners range from $35 to $50. *Call the Moveable Feast at 227-7755 to order or for more information; 7/4–9/7.*

Discounts in Steps

AT STUART WEITZMAN'S SPRING SALE, THE more pairs of shoes you buy the deeper the discount: You get 30 percent off the first pair, 40 percent off the second, and 50 percent off the third. Choices include: mid-heel sandals, were $168; high-heel techno silk moccasins, were $198; mid-heel dress pumps, were $174. *Stuart Weitzman, 625 Madison Ave., near 59th St. (750-2555); A.E., M.C., V., checks; Mon.–Fri. 10–6:30, Sat. till 6, Sun. 12–5; 6/22 until supplies run out.*

Small Concerns

TWO DEALS FOR TOTS. AT SMALL CHANGE'S summer sale: dresses by Sophie Dess, Magil, Joan Calabrese, and others, were $66–$320, now $33–$160; swimsuits for boys and girls, were $28–$60, now $14–$30; separates from designers like IKKS, Miniman, Floriane, were $26–$98, now $13–$49. Monkeys & Bears on the West Side is also doing the half-price thing, including Kenzo (for girls) dresses, skirts, T-shirts and shorts, were $25–$120, now $12.50–$60; Kate & Cheryl flower-girl dresses, were $80–$172, now $40–$86. *Small Change, 964 Lexington Ave., at 70th St. (772-6455); A.E., M.C., V., checks; Mon.–Fri. 10–5:45, Sat. 10–4:45, closed Sats. in July and August;*



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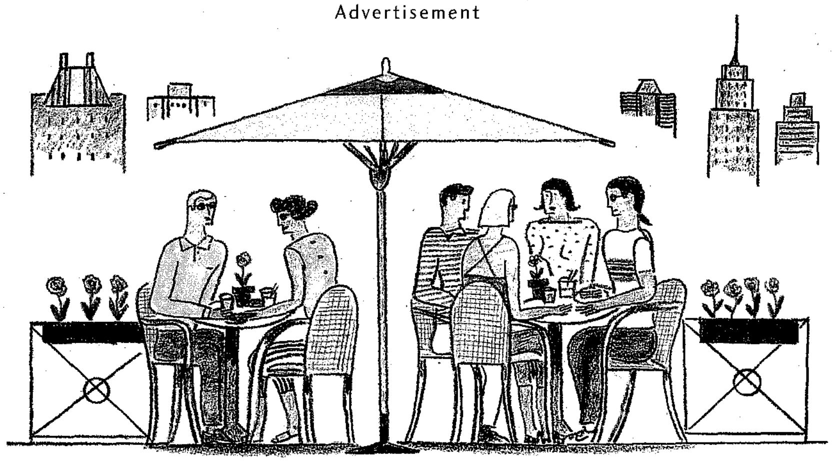

NEW YORK Reservations

Brunch

American Festival Cafe
20 West 50th Street (at Rockefeller Plaza)
(212) 332-7620
The American Festival Cafe is a relaxed, informal place to enjoy regional American cuisine overlooking the beautiful Summer Garden. "The New Yorker's Weekend Ritual" complete brunch costs $19.98 excluding tax and gratuities and is served weekends from 11a.m.-3p.m. Amex, MC, Visa.

Back Porch
Corner of 33rd Street and Third Avenue
(212) 685-3828
Free drink with à la carte brunch. Saturday and Sunday, noon - 4p.m. Beautiful tri-level restaurant with outdoor and enclosed cafe. French toast, eggs Benedict, omelettes, salads. Children's menu. Lunch and dinner daily. All major credit cards.

Barbetta
231 West 46th Street
(212) 246-9171
Summer! And the Barbetta garden is flowering with the scented blooms of gardenia, oleander, roses, and jasmine. For brunch, enjoy quail eggs with caviar, delicate salads of newly sprouted greens, and exotic pastas. Or turn to the extensive lunch menu for our cold summer dishes all the while lingering in the dappled sunlight under Barbetta's century-old trees. Visa, MC, Amex, DS, DC, JCB.

Cafe Botanica
160 Central Park South
(212) 247-0300
Join us every Sunday for our celebrated Champagne brunch. You will enjoy an elegant appetizer, homemade patisseries buffet, and selected entrees "à la carte." $48. Children under 12, $24.

Pondicherry
French–Indian Cuisine
8 West 58th Street (across from the Plaza)
(212) 750-7474
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Halcyon
151 West 54th Street
(212) 468-8888
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Sel et Poivre
853 Lexington Avenue
(between 64th and 65th streets)
(212) 517-5780
Enjoy a wonderful Sunday brunch at this cozy, quaint, country French bistro. Prix fixe $12.95, noon-4p.m. Featuring entrées such as eggs Benedict, strawberry macadamia nut crepes, French toast with caramelized apples, saucisson and brioche, and more. À la carte menu available.

Streeter's New York Cafe
811 Seventh Avenue (at 52nd Street)
(212) 841-6570
With great views for 7th Avenue people watching, Streeter's Sunday brunch is a wonderful midtown spot for perfectly prepared omelettes; fresh, juicy fruit; smoked salmon; carved roast sirloin; delicate crepes; and salads for every palate. $28.95 includes a glass of champagne or mimosa. Reservations suggested.

Illustration by Jeff Jackson

6/22 until supplies run out. Monkeys & Bears, 506 Amsterdam Ave., near 84th St. (873-2673); A.E., M.C., V., checks; Mon.–Fri. 11–7, Sat. till 6; 6/29 until supplies run out.

Waste Not

HARRIET SELLING'S COLORFUL PILLOWS, bags, place mats, duvet covers, throws, and shoes are draped around her TriBeCa loft. "I use the silk-tie remnants from my husband's factory in Italy and then stitch them together, adding cashmere or silk backings," she explains of her handmade items' patchwork effect. At her showroom sale, merchandise that retails for $50–$3,000 costs $20–$1,000. *Harriet Selling, 110 Hudson St., Apt. 3A (226-2939); checks accepted; Daily 11–6; 6/24–7/1.*

This Is the Moment

TKTS—OR IF YOU WANT A REAL MOUTHFUL, the Theatre Development Fund's Discount Ticket Booth—is celebrating its twenty-fifth birthday. What's in it for you? Two hundred fifty bargain-minded people who are on line for discount matinee tickets that afternoon will actually get them free through a raffle. There will be entertainment going on as well, to help you through the wait. *TKTS Booth, Father Duffy Square, 47th and Broadway (768-1818); Sat. 11–1; 6/27.*

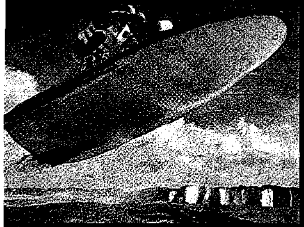
Fragrant Offensive

JUST TO MAKE SURE THAT WE ALL SMELL A bit sweeter in the height of summer, Floris of London's semi-annual sale includes all sorts of floral toiletries: for example, a box of three bath soaps in bouvardia, florissa, rose geranium, stephanotis, or zinnia, was $34, now $17; "bath & body" set with bath and shower gels and lotions in lily of the valley and gardenia, was $55, now $27.50. *Floris of London, 703 Madison Ave., near 63rd St. (935-9100); Mon.–Sat. 10–6, Thurs. till 7, Sun. 6/28 12–5; A.E., M.C., V.; 6/22–7/25.*

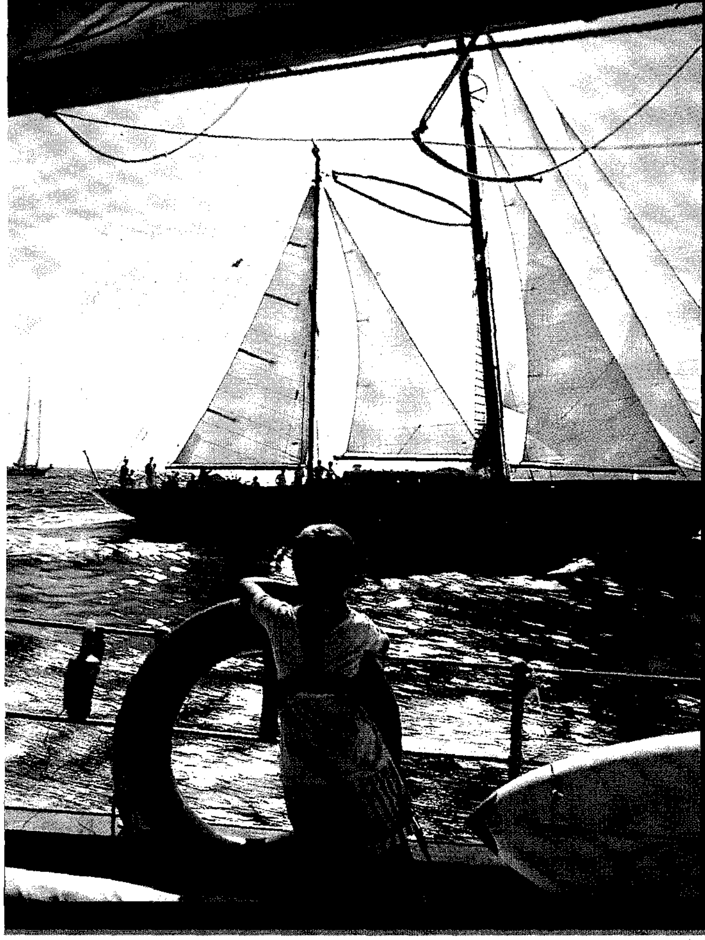
Stress-Free Zone

DORIT BAXTER'S IDEA OF A SUMMER ESCAPE isn't bad at all; an hour's body massage and then an herbal wrap (muslin sheets soaked in lavender, jasmine, or rose oils are wrapped around you) can relax even the most stress-consumed. The two-treatment package, was $135, now $85. *Dorit Baxter, 47 W. 57th St., third floor (371-4542); Mon.–Sat. 9–7; A.E., M.C., V.; 7/1–7/30.* ■

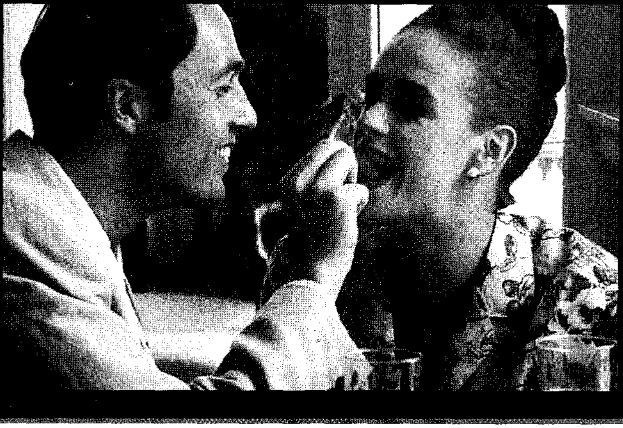
HAMPTONS

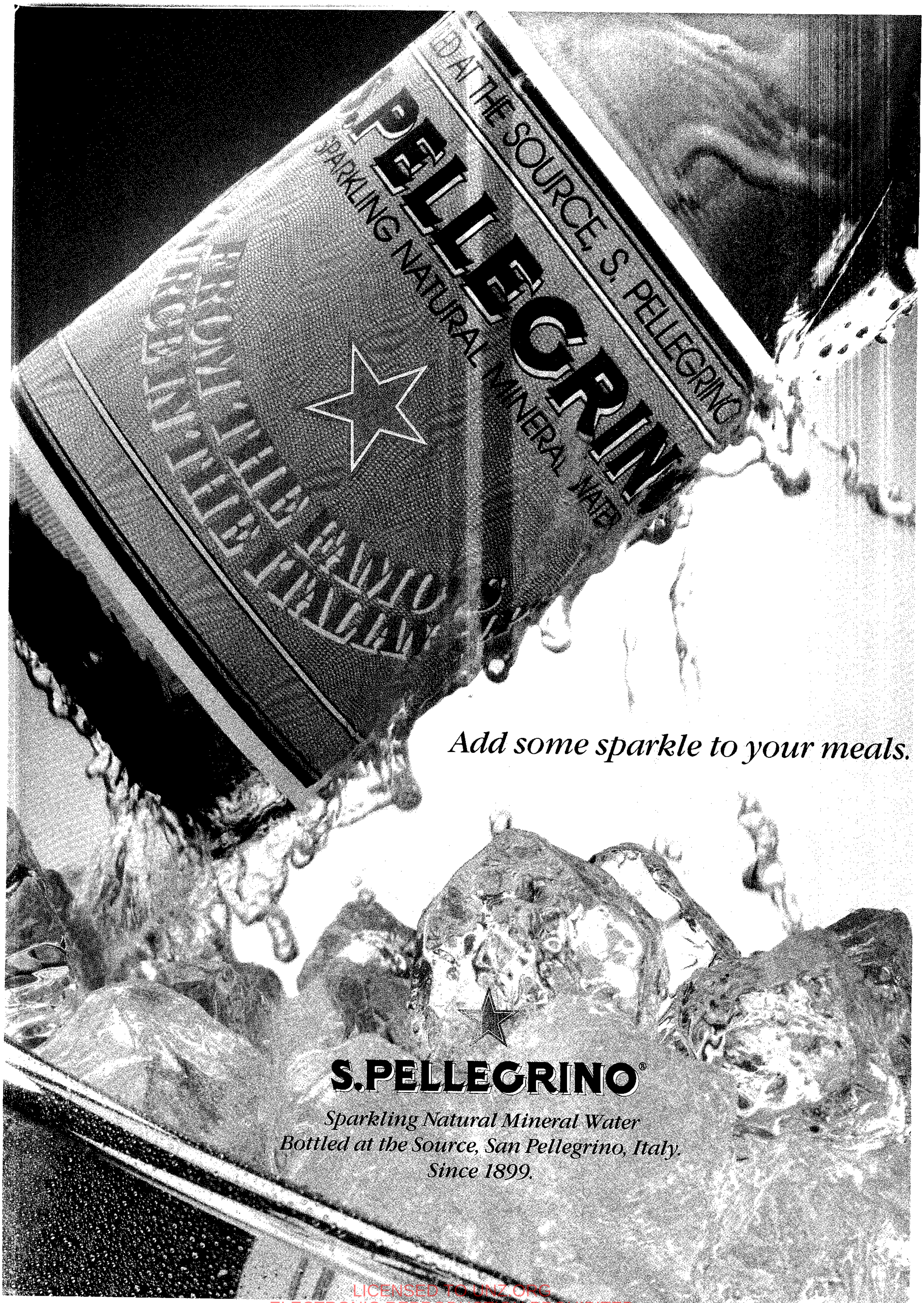


GUIDE



THE MORE THINGS CHANGE, THE MORE THEY STAY THE SAME. THAT'S WHY THE HAMPTONS REMAIN AMONG THE EAST COAST'S PREMIERE RESORT AREAS. WHAT'S NEW IN 1998? LET'S TAKE A LOOK.





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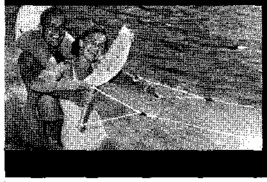

HAMPTONS GUIDE

HAPPENS EVERY SUMMER. PEOPLE START TALKING ABOUT ALTERNATIVE VACATIONS, AND THEN JUNE COMES AROUND AND EVERYONE HEADS BACK TO THE HAMPTONS. AND WHY NOT? From stately Remsenburg to the Montauk docks, there isn't a lovelier (or livelier) 50 miles of shoreline on either side of the Atlantic.

The beaches, backed by high dunes and tangles of wild roses, measure up to the best. The postcard towns and villages, all picket fences, steepled churches, and shingled cottages, cloak the action behind the scene: cool boutiques and sidewalk cafés, book shops, galleries, and museums that carry the work of celebrated locals, heaping farmstands, and clubs that go boom in the night.

This season is no different, and yet it is. There are special events and celebrations that promise to bring up the buzz to a new high, if that's what you want. If peace and quiet is the aim, we have a few suggestions for that too.

Hot dog, summer in the Hamptons.

* * *

TRIMMING, TONING, AND TATTOOING

Before ever setting foot in the Hamptons, one needs to consider the body beautiful. With so much beach time ahead and so little clothing to wear, it makes sense to book a session or two at **Allana Day Spa & Laser Institute** (160 E. 56th St., 212-980-0216). Henna tattooing is the rage now, just the thing to set off swim suits (for men and women), tank tops and strappy sundresses. This ancient art, used in the Mehndi ceremony in India to adorn brides, uses intricate Indian patterns without pain. Allana also takes care of winter's dead skin cells with fruit enzyme body scrubs. Electrolysis and laser methods take care of hair removal. And micro-dermabrasion gets rid of wrinkles, chicken pox scars, and age spots. Also offered is TRS (Thermic Reduction System), which increases metabolism and reduces cellulite.

Skin & Body Care (50 E. 78th St., 585-4228) offers three or four different treatments to get body and soul ready for the Hamptons, with Denise Margulies, personal trainer. ENDERMOLOGY™ is a house specialty, a cellulite massage process using a gentle vacuuming machine to knead hips, butt, thighs, and triceps. Great for post-partum blues. Twelve to 14 sessions of 35 minutes each are advised. Acupuncture and facials can also help prime one's summer system, and a massage will create that relaxed and tingling state that some need to prepare for (or polish off) a weekend at the shore.

If you need beautifying on the spot, **The Kevin Maple Salon** in Southampton (46 Jobs Lane, 516-283-8230) is a 10-year fixture in the heart of town that excels in hair care, nail care, and makeup. Longtime clients like the warm, professional atmosphere of the second-floor salon, which has the feel of a private club, affording just the right distance from the buzz of the sidewalks. Hair color is a specialty. "There are a lot of blondes out here," says owner Kevin Maple, "so highlighting is one of our specialties."

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MONTCLAIR JAGUAR
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BERGEN JAGUAR
666 Route 17 North
Paramus, NJ

JAGUAR DARIEN
1335 Post Road at Exit 11
Connecticut Turnpike, Darien, CT

RAY CATENA JAGUAR
920 Route 1
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GETTING THERE IS HALF THE FUN

When time is precious and traffic looms, why not forego the highways? **Summit Aviation** (1-800-255-4625; summitops@osaccess.com), which operates a crisp helicopter charter service, can get you to the Hamptons in 40 minutes in its five-seat choppers. Summit operates out of three Manhattan locations—Wall Street on weekdays and E. 34th St. and W. 30th St. every day. The views are sweeping from these wide-windowed whirlybirds. Summit also flies westbound to Manhattan, out of Westhampton, Southampton and East Hampton. And if you prefer the overland route, the company has chauffeured cars and limos in either direction.

City folk without cars like to turn to **Allstate Car & Limousine Inc.** (212-333-3333) to get them to eastern Long Island in fretless and comfortable style. Ten years in the business of moving people around the tri-state area, Allstate will make the run to all points in the Hamptons, and back. Choose from station wagon, town car, limo or van. It's $130 from the city to Southampton, $145 to East Hampton.

……

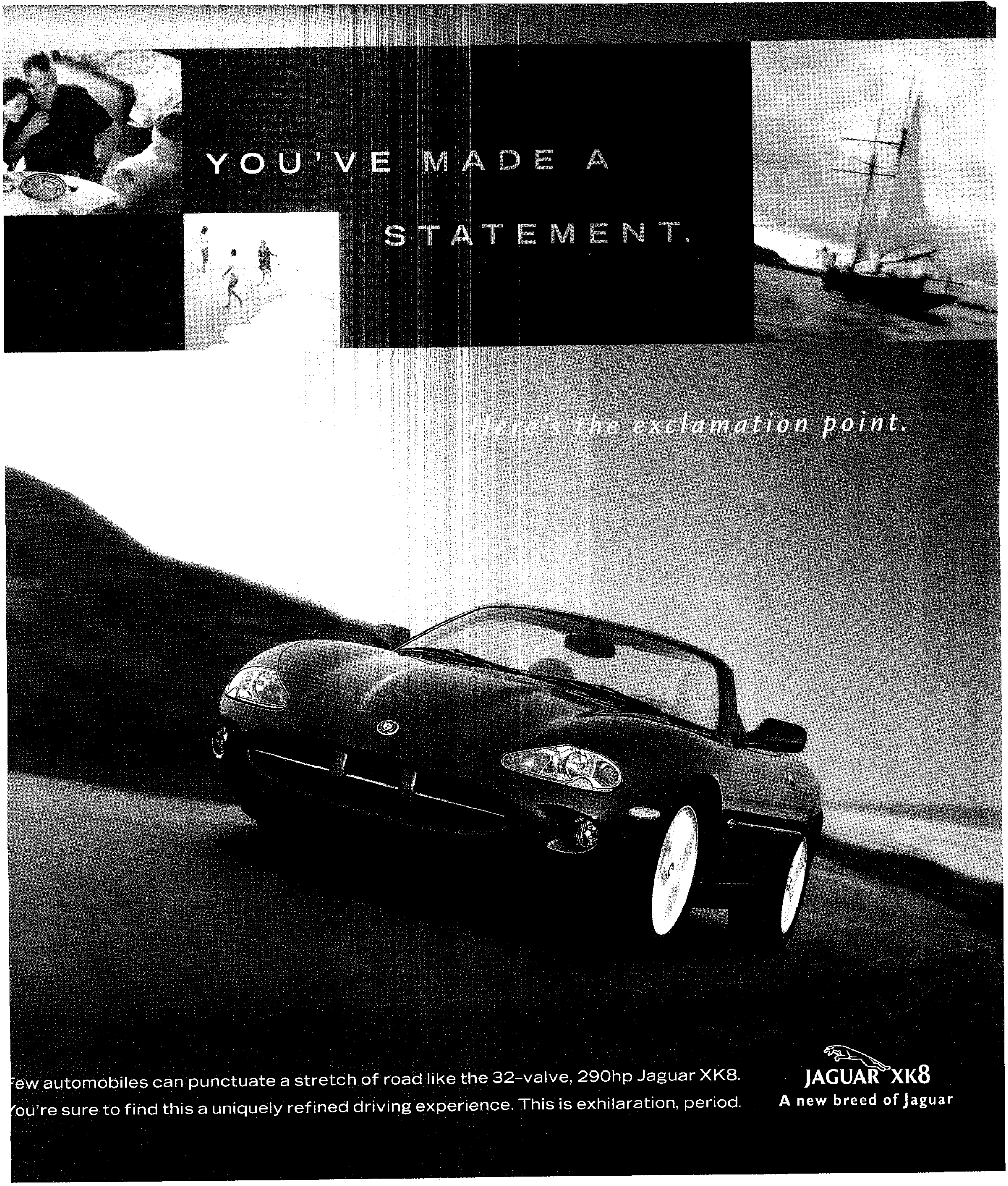
TO EAT, PERCHANCE TO DREAM

Dining in the Hamptons has come a long way from the seafood shacks and lobster rolls of yore (though they're still around too, thank goodness). Whether the need is fancy French fare or creative American burgers, you will find them and every culinary strain in between: just make that call ahead because weekend seating can be a tough ticket.

Sapore di Mare

Out in beachy Wainscott, **Sapore di Mare** (Montauk Hwy. and Wainscott Stone Road, 516-537-2764) serves up contemporary Tuscan delicacies in a place as pretty as its hip summery customers. The half-timbered stone building, a creamy country beige, stands in a bower of trees off the highway and overlooking Georgica Pond. The restaurant breaks off into a number of small, intimate rooms, favored by the models and movers who dawdle at lunch and dinner. By day, customers come in khakis and a denim shirt, at night the dress shifts slightly up the scale, to a blazer at most.

Good clean tasty fun is the point of **Turtle Bay East Quogue** (395 Montauk Hwy., 516-653-9882), a jumping new indoor and outdoor saloon on the bay a half-mile east of the Quogue Bridge. Saturday and Sunday afternoon, Turtle Bay rocks to live acoustic music;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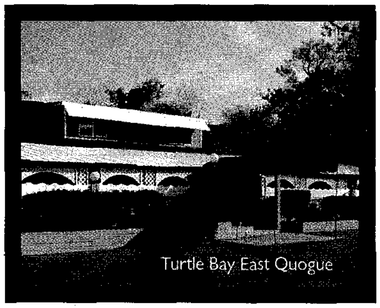

Turtle Bay East Quogue

at night the patio grows more mellow, and inside—very cool with its mahogany-topped bar and nautical decor—the beat picks up with live music and a D-Jay and a packed dance floor.

On the more bucolic North Fork, **The Seafood Barge** (62980 Main Road, Rte. 25, Southold, 516-765-3010) boasts that every table has a water view and nothing is a cliché. Even the calamari has been rated "almost greaseless" in a review. You look over Peconic Bay out to the green bluffs of Shelter Island; inside, it's cool white walls and navy-blue nappery. Seafood rules, of course, with such favorites as oven roasted whole striped bass glazed with a roasted garlic vinaigrette. The ample wine list draws heavily from the many area vineyards.

Whether you dine in or out, a sparkling natural mineral water is the right accompaniment to any meal or social occasion. More and more these days, that means the green bottle with the blue label, **S.PELLEGRINO**. Bottled at its source in the Italian Alps for the last 99 years (but known as early as the 13th century for its magical virtues and curative powers) S.PELLEGRINO covers all the bases. It not only complements good food but provides a balance of minerals including a large dosage of the all-important calcium; and there are no calories or sugar. Always serve it chilled, without fruit garnish, and if you want ice, make your own from S.PELLEGRINO so the purity is preserved. For a non-carbonated treat, SANPELLEGRINO's Acqua Panna is a crisp natural spring water. And this year for summer relief, the ancient bottler has introduced two carbonated beverages in single-serve cans: Aranciata, a sparkling orange drink, and Limonata, a sparkling lemon beverage, each with 12% real fruit juice.

Only in its second season, on the stretch between East Hampton and Amagansett, **The Farmhouse Restaurant** (341 Montauk Hwy., 516-324-8585) has an age-burnished beauty and faithful following that swears by the French-influenced American bistro food and the gargantuan (8 oz.) martinis. The Farmhouse Restaurant, with seven dining rooms, two outdoors, has 16th century roots. The c. 1926 bar is the oldest in the Hamptons, the antique pottery is Provencal, and the pretty pastel fabric on banquettes and window treatmentsis by Ralph Lauren, who summers not far away in Montauk.

SPECIAL ADVERTISING SECTION

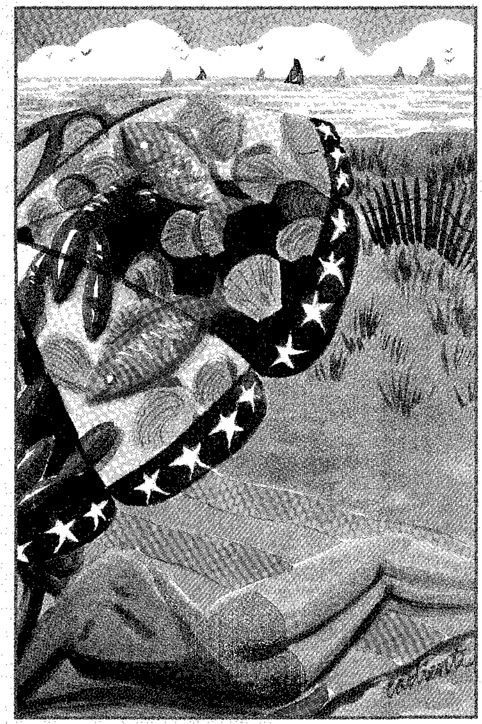
BUYING AND BROWSING

Summer in the Hamptons is much more than a day at the beach, witness the growing legions eschewing the shore in sun dresses and bermuda shorts to prowl the main streets and back lanes for shopping bargains. Fine and funky clothes, antiques and collectibles, kites and 21 carat diamonds, garden-grown vegetables and cut flowers—you will find it all in the shop-happy Hamptons.

Wilke-Rodriguez

Clothes don't necessarily make the Hamptons man, but they help. In sportswear, you feel relaxed, comfortable, versatile and sexy; you can dress up for soirees by the beach, or dress down for cafés on the sidewalk. Maybe it's a linen suit with just enough shine, over a tonal-stripe knit shirt. On cool nights, it may be a leather bomber jacket in a sandy shade. **Wilke-Rodriguez** is a New York designer with shops in Santa Monica (Wilke-Rodriguez@Fred Segal) and Miami's South Beach, in addition to a handsome outlet in East Hampton (67 Main St., 516-329-5765) with a creamy white storefront. They carry the new Ibiza collection for summer —sunwashed and sensual —and all the accessories.

HAMPTONS GUIDE



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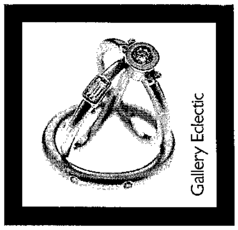

Gallery Eclectic

In its second season in Southampton and a gem in the making, **Gallery Eclectic** (27 Main St., 516-287-0463) is a custom jewelry store without stuffy airs or outlandish prices. "We're not an uptight jewelry store—we're hip and chic and affordable," says Catherine Angiel who designs most of the shop's novel rings, necklaces and earrings. She works with gold and platinum, all types of stones, including sapphires and rubies, and diamonds of all kinds, some irradiated to take on blue, teal, and orange hues.

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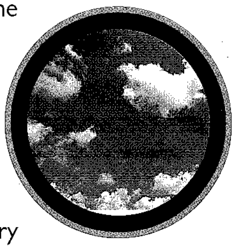

TAKE A POWDER

On some summer days, the ticket to contentment is a country drive— if you know the right roads and have the right wheels. **Jaguar** somehow goes with the territory—sleek, sensual and understated like the Hamptons themselves, but also brimming with power when you need it. In the spacious new 1998 XJ8 sedan, a group of four can enjoy a country ramble with ample elbow room; it's powered by an award-winning 4.0 liter V8 engine, and the interior is done up with Jaguar's traditional wood, leather and expert craftsmanship. If the sporty look is more your style, the XK8 gives just the right growl and grace.

Jaguar XJ8

Where to go? If you hanker for the Hamptons that were, head for Scuttlehole Road on the Southampton-Water Mill line. Turn away from the sea at the Hess Station/Alliance Church and follow Scuttlehole as it parallels Route 27. It's country road all the way, through horse and farm and wine country and past the new Atlantic golf club. To extend the tour, catch the Sag Harbor Turnpike and drive all the way to Sag Harbor, with slanting houses and colorful harbor, a whaling village up to its gunnels in writers.

There is green peace waiting on the North Fork, whether you take the more rural 25A to 48 or the main 25 which passes through the towns of Mattituck, Cutchogue, and Greenport. You can turn the drive into a tour of the area wineries and farmstands. This is fertile land and the roadside stands brim with piles of juicy tomatoes, sweet corn, and strawberries, also such niche items as neon eggplant and white radishes and sunburst squash. Or pick up an armful of cut flowers—asters, zinias, marigolds—or the dried flowers called status.

Shelter Island is but a short ferry ride from Greenport. You drive onto the ferry and minutes later you are cruising quiet scenic roads. The farmstands are tiny and unmanned and, at some, you pay on the honor system. Hidden beaches and coves beg a photo or sketch.

HORSE SENSE

For some, it's the horsey Hamptons. But you don't have to own a show horse or a string of polo ponies to be part of it. Each summer, the **Hampton Classic Horse Show** (Aug. 23-30 this year) gambols for a week on the showground at Snake Hollow Road in Bridgehampton. Sponsored in part by **Jaguar**, it's the most prestigious one-week outdoor hunter-jumper horse show in the U.S. The week's crowds of 40,000 are a mix of horse fans, riders and pretenders, corporate execs, summering celebrities and the curious public. Along with five show rings there are side events like an Exhibition Tent with more than two-dozen shops selling tack and equestrian goods, fashion and jewelry. On Kids Day, children under 12 are free, and so are the pony rides.

You don't have to know a chukker from a choker to make the international polo scene every Saturday at 4 p.m. (July 18 to Aug. 22) in Bridgehampton. The Bridgehampton Polo Club is set on rolling green farmland north of the highway, and the crowd is a mishmash of couples, families and the smart set that attaches itself to the sport. It's just $5 a pop. Pack a lunch and spread it out on the green turf, or make a tailgate party of it.

It's just good old horse sense: Don't pass up the Hamptons this summer.

HAMPTONS GUIDE

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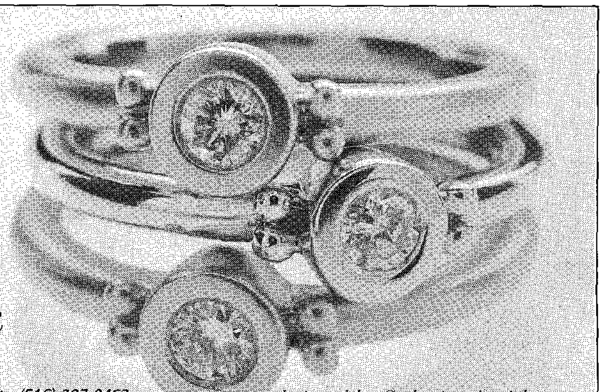

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CULTURE, CULTURE EVERYWHERE

In a region long favored by artists, writers and other creative types, the Hamptons will celebrate the cultural life with more gusto than ever this summer. In Westhampton Beach, the town's old (1932) defunct movie house has risen again on Main Street as the Westhampton Beach Performing Arts Center. Dressed up to the tune of $2.8 million, the red-brick, neo-classical beauty will open July 4th as a community playhouse and entertainment center. There will be live concerts several nights a week, and the composer Marvin Hamlisch, a member of the center's board and a big player in the re-opening, will give a benefit concert Aug. 29 with Larry Adler. (For a complete schedule, call 516-288-2350).

In Southampton, splendid and sunny, The Parrish Art Museum is marking its 100th anniversary with a series of exhibitions and special events. This little sliver of Rome (the Villa Borghese?) on Jobs Lane is always there to offer surcease from the sidewalk buzz. It's as delightful outside as in, its sculpture gardens set off with facing rows of Roman busts. From July 19 to Sept. 6, a show called "Dreams for the Next Century: A View of the Collection," will display 32 works by Willem de Kooning, Roy Lichtenstein, and other artists who flourished in the area. From Sept. 12 to Nov. 13, "Sea Change" will bring together art and marine biology, using paintings by Winslow Homer, Jackson Pollock, and others.

Out in Montauk, a centennial of another kind recalls the encampment of Teddy Roosevelt's Rough Riders at Camp Wikoff in 1898. From Sept. 5 to 6, actors in period uniforms will stage key battles of the Spanish American War at Deep Hollow Ranch, where troops bivouacked in the summer of 1898. Deep Hollow, which calls itself the oldest cattle ranch in the country (it's surely the easternmost), offers beach and trail rides, and family barbecues with roping lessons.

Everywhere in the Hamptons this summer, people with memories that go back 60 years will recall (if not recreate) the Hurricane of 1938. It blew across Eastern Long Island with sudden force and no warning on Sept. 21, KO'ing beachfront mansions and altering the sea coast to this day.

As if it didn't have enough reason for being, East Hampton is observing 350 years of history this summer, from its birth as a tiny English settlement bought from the Montauk Indians to its current status as a lively, literary, and independent entity trying to secede from Suffolk County. The biggest bang of the summer will be George Plimpton's annual fireworks display for Boys Harbor, changed from the customary Bastille Day to July 18.

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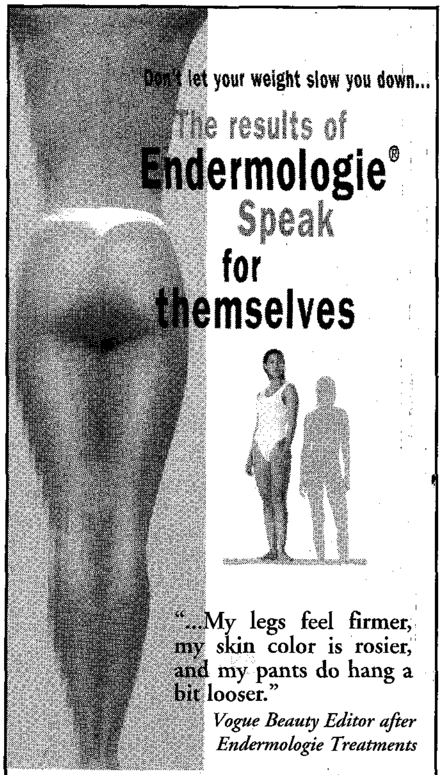
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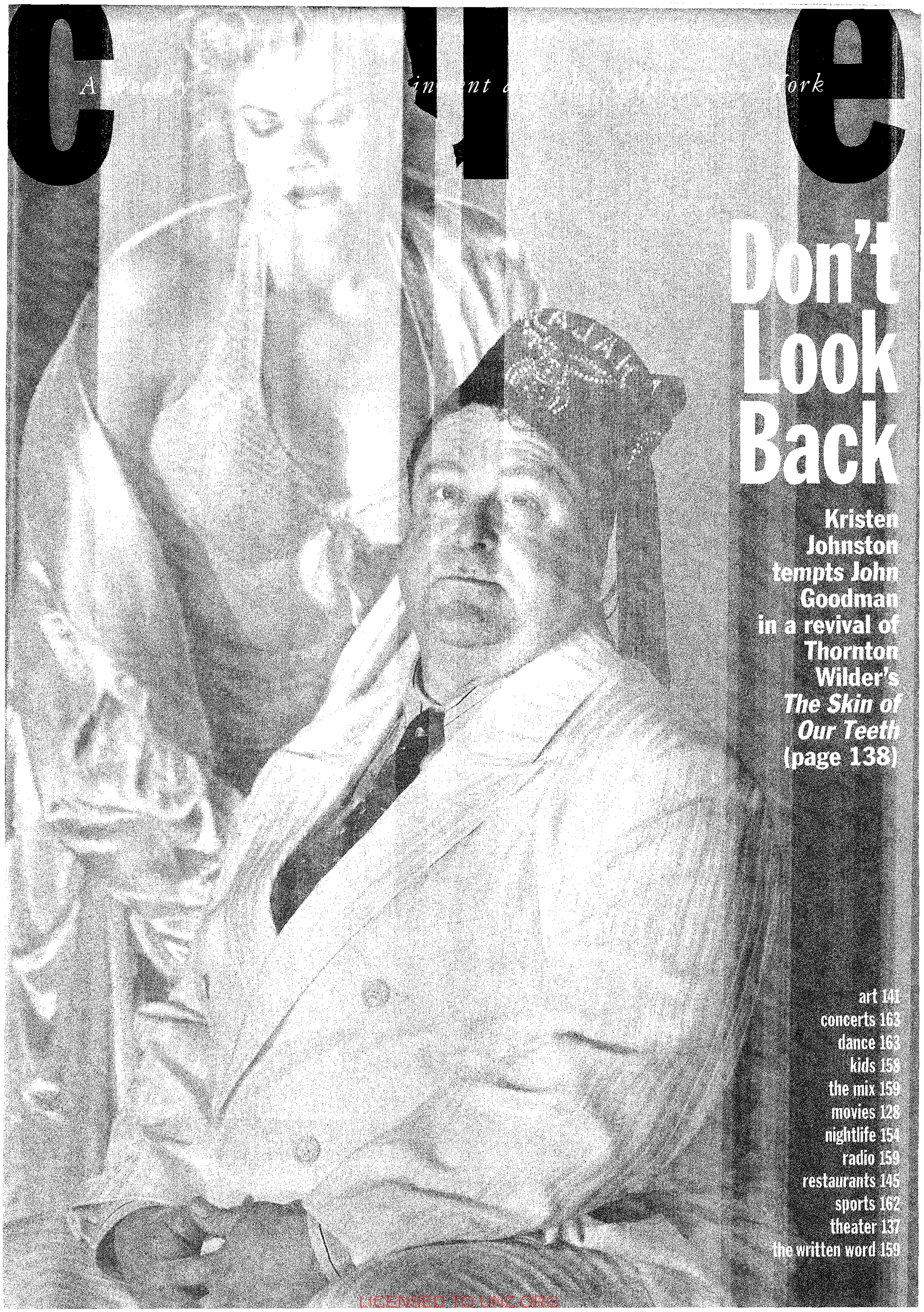

Don't Look Back

Kristen Johnston tempts John Goodman in a revival of Thornton Wilder's *The Skin of Our Teeth* (page 138)

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movies

Dear Jesse...Buffalo '66...Smoke Signals

New Films

Armageddon—An asteroid is set to hit Earth in eighteen days, and the head of NASA (Billy Bob Thornton) must find a crew to go up there and destroy it. Also starring Bruce Willis, Liv Tyler, Ben Affleck, Will Patton, Keith David, and Steve Buscemi. Directed by Michael Bay. (About 2 hours.; R) *Opens July 1.*

The Beyond—Lucio Fulci's 1981 zombie thriller set in New Orleans, home of one of the seven gateways to hell. Starring Catriona MacColl and David Warbeck. In English. (1 hr. 28 mins.; NR) *Angelika Film Center.*

Beyond Silence—A hearing child of deaf parents learns to listen to her heart. Nominated for an Academy Award as Best Foreign-Language Film. Directed by Caroline Link. Subtitled. (1 hr. 37 mins.; NR) *Waverly.*

Broadway Damage—Three roommates aspiring to fame and fortune in theater, musical comedy, and magazine journalism find themselves in the real world. With Mara Hobel, Hugh Panaro, and Aaron Williams. (1 hr. 50 mins.; NR) *Quad Cinema.*

Buffalo '66—Vincent Gallo is a loser who kidnaps Christina Ricci and makes her pose as his wife when they visit his parents. Also starring Angelica Huston and Ben Gazzara. (About 2 hrs.; R) *Opens June 26.*

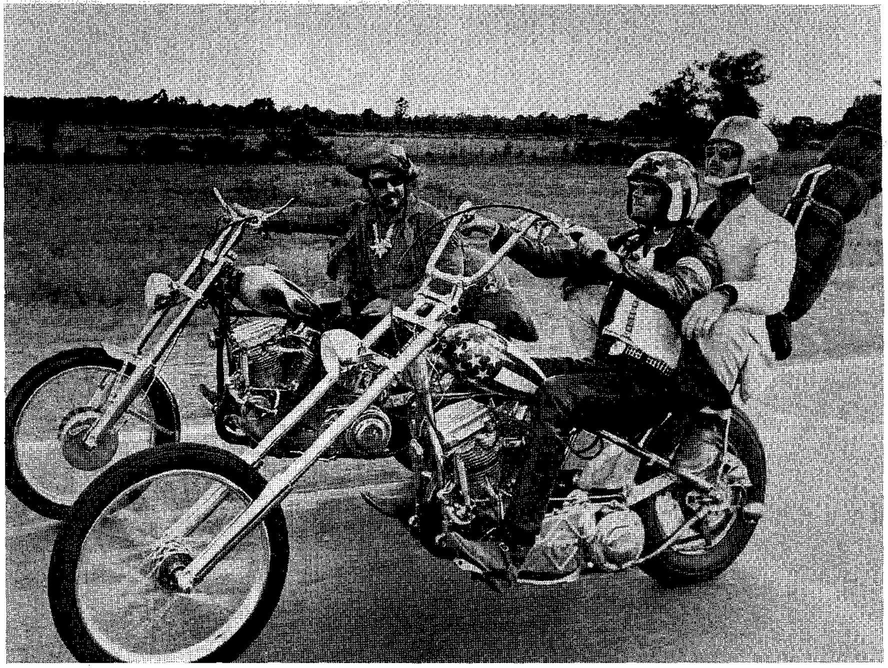
★**Bulworth**—A thrillingly dangerous political comedy. Senator Jay Bulworth (Warren Beatty) has fallen into a hapless funk. Yes, years ago, he hung out with Bobby Kennedy, but now he stands for nothing at all. The senator, in utter misery, hires a professional hit man. He's going to die—what has he got to lose? In the final days of his campaign, he races around California telling off his constituents. *Bulworth,* which Beatty directed and also wrote (with Jeremy Pikser and—uncredited—Aaron Sorkin), turns into wild, disorderly farce. The movie is a comedy, but Beatty has set off an explosion beneath the thick, insulated floorboards of American politics. Bulworth goes well beyond the usual late-night-TV attack on political correctness: It says that our politics are now so completely devoted to propitiatory lies that anyone who speaks candidly would have to be—by definition—half-crazy. The movie is a scandal, an outrage—and irresistibly entertaining. (Denby; 5/18/98) (1 hr. 48 mins.; R) *Chelsea; Murray Hill Cinemas; Criterion Center; 86th Street; First & 62nd St. Cinema; 84th Street; Alpine; Kingsway; Pavilion Theatre; Forest Hills; Fresh Meadows.*

Can't Hardly Wait—Graduating senior Jennifer Love Hewitt preens and frets at the final party. With Ethan Embry, Charlie Korsmo, and Lauren Ambrose. (1 hr. 38 mins.; PG-13) *Village East; Chelsea; Criterion Center; Gemini; Orpheum 7; Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; The Movies at Sheepshead Bay; Astoria; Crossbay II; The Movies at Bayside; The Movies at Staten Island.*

City of Angels—Nicolas Cage plays an angel named Seth who hangs around the operating rooms of an L.A. hospital, waiting to take away the patients who die. When a wired-up surgeon, Maggie Rice (Meg Ryan), loses a patient on the operating table, Seth falls in love with her. The movie takes a tumble—it becomes an argument for life, for sensuous experience, for not living in the vacuum of immortality. The movie becomes a compellingly photographed advertisement for the good life, and nothing, in this L.A. setting, could be more redundant or banal. (Denby; 4/20/98) (2 hrs. 32 mins.; PG-13) *Criterion Center.*

Festival
Hog Heaven

The boys from 'Easy Rider' (below) return during the Guggenheim's 'Motorcycle on Screen' film festival, but they're not the stars. This series belongs to Steve McQueen, who stands out in other testosterone-powered favorites like 'The Great Escape' (in which he breaks out of a Nazi prison via cycle) and 'On Any Sunday,' a filmic essay on the two-wheeling lifestyle (which follows Steve through the desert on a dirt bike). See "Museums, Societies, Etc.," for more info.



Clockwatchers—Toni Collette, Parker Posey, Lisa Kudrow, and Alanna Ubach are temp workers who bond over their second-class status in the office. (1 hr. 36 mins.; PG-13) *The Screening Room.*

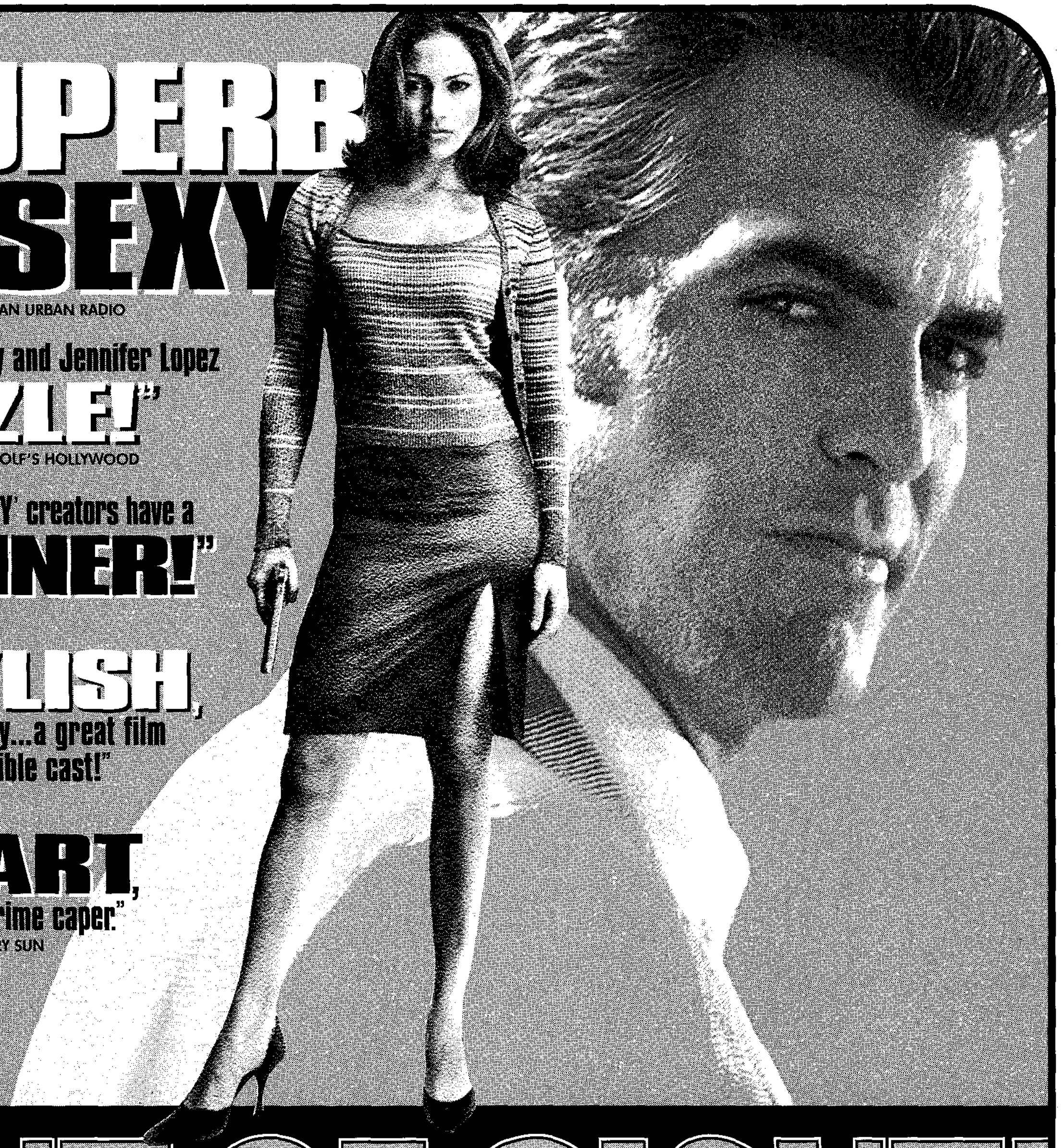
Cousin Bette—Jessica Lange is a bitter old shrew who wreaks havoc on her aristocratic family. Based on the story by Honoré de Balzac. Also starring Elisabeth Shue, Bob Hoskins, Hugh Laurie, and Kelly MacDonald. (1 hr. 52 mins.; R) *Angelika Film Center; Cinema I, II, Third Ave.; Lincoln Plaza Cinemas.*

Dear Jesse—A young gay filmmaker takes a personal and political journey through his home state of North Carolina. Written and directed by Tim Kirkman. (1 hr. 22 mins.; NR) *Opens Friday at Cinema Village.*

Deep Impact—A huge comet is heading this way, and the world is about to end. And what do the unlucky earthlings do? It's mainly what they don't do that astonishes me. They don't splurge, they don't drink champagne, they don't experiment with sexual possibilities. Robert Duvall, as the level-headed boss of a spaceship trying to intercept the comet, reads *Moby Dick* to one of the less literate younger crew members. The president of the United States, Morgan Freeman, tells the public we will die. I have been known to complain about the hollowly ironic manner of the recent big spectacles, but I don't know that I was longing for a literal-minded movie about the end of the world. The filmmakers treat us as if we were badly in need of instruction as to how to behave on that mighty day. So we learn: Head for the high ground. (Denby; 5/25/98) (2 hrs. 3 mins.; PG-13) *19th Street East; 34th Street Showplace; State; 86th Street; First & 62nd St. Cinema; 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Alpine; Cobble Hill; Kingsway; Linden Boulevard Multiplex; The Movies at Sheepshead Bay; Cinemart; Crossbay II; Fresh Meadows; Jackson Triplex; The Movies at Bayside; The Movies at Staten Island.*

Dirty Work—Two childhood friends discover they can make a business out of their knack for plotting revenge. Starring Norm Macdonald, Chevy Chase, Don Rickles, and Artie Lange. Directed by Bob Saget. (1 hr. 21 mins.; PG-13) *Waverly; Chelsea; Criterion Center; First & 62nd St. Cinema; Orpheum 7; Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; The Movies at*

'Cue' cover photograph by Michal Daniel.



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JUNE 26

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Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby…A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element…Reviews are followed by the Manhattan theaters where the film is playing.

Sheepshead Bay; Astoria; Cinemart; Crossbay II; Movieworld; The Movies at Staten Island.

Doctor Dolittle—Eddie Murphy plays the man with a gift for communicating with the animal kingdom. Also starring Kristen Wilson and Kyla Pratt. Directed by Betty Thomas. (About 2 hours.; PG-13) *Opens June 26.*

The Farm—An intimate portrait of the lives of prisoners in Angola, America's largest maximum-security prison. Winner of the Sundance Grand Jury Prize. Directed by Jonathan Stack and Liz Garbus. (1 hr. 33 mins.; NR) *Film Forum.*

Fear and Loathing in Las Vegas—Johnny Depp and Benicio Del Toro are Raoul Duke and Dr. Gonzo in this highly inventive film adaptation of Hunter S. Thompson's psychedelic novel. Also starring Ellen Barkin, Gary Busey, Cameron Diaz, Harry Dean Stanton, and Christina Ricci. (2 hr. 2 mins.; R) *Art Greenwich Twin; Chelsea; Beekman; Fresh Meadows.*

Godzilla—This film is not a fiasco, but it is soggy, murky, and depressing—a joyless and redundant experience that leaves one in a ghastly mood. Matthew Broderick, as a scientist summoned straight from Chernobyl, just seems sweet and out of it. There is a good moment when Hank Azaria, as a daredevil local-TV cameraman, is so paralyzed by bravado and fear that he almost gets squished by a taxi-crushing foot. But this boring, meaningless corporate product is opening on 7,363 American screens and may push some good movies into the gutter. (Denby; 6/1/98) (2 hrs. 25 mins.; PG-13) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Criterion Center; Gemini; Orpheum 7; Lincoln Square; New Coliseum; Olympia Theatre; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Cobble Hill; Kings Plaza; Kingsway; Linden Boulevard Multiplex; Pavilion Theatre; The Movies at Sheepshead Bay; Astoria; Centre Sunnyside; Cinema City; Continental; Crossbay II; Main Street Cinemas; Movieworld; The Movies at Bayside; Hylan Plaza; The Movies at Staten Island.*

Photograph by Jill Sabella/Miramax Films.

Opening
Native Humor

Sherman Alexie irked the haughty PEN/Faulkner crowd this year when he missed a long-scheduled Washington, D.C., reading, but at least he had a good excuse: He'd just finished with the hoopla of Sundance, where his film *Smoke Signals* (starring Adam Beach and Evan Adams, above) became the critics' biggest darling. Alexie used stories from *The Lone Ranger and Tonto Fistfight in Heaven* to construct the saga of an endearing, often explosive father-son relationship on the Coeur d'Alene Indian reservation. The first feature written and directed by Native Americans (his director is NYU grad Chris Eyre)—opens Friday, June 26, at Angelika Film Center and Gotham Cinema.

Gone With the Wind—A newly restored print of the eight-time Academy Award winner starring Clark Gable, Vivien Leigh, Leslie Howard, and Olivia de Havilland. (3 hrs. 42 mins.; G) *Opens June 26.*

Hav Plenty—A poor, struggling writer falls for a wealthy career woman on New Year's Eve in Washington, D.C. Written and directed by first-timer Chris Cherot, it stars Cherot, Chenoa Maxwell, and Robinne Lee. (1 hr. 33 mins.; R) *Angelika Film Center; Chelsea; Embassy 2–3; Sutton; Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Crossbay; The Movies at Staten Island.*

★He Got Game—Jake Shuttlesworth (Denzel Washington), a man serving time for murder, receives a weeklong leave to persuade his own son—the hottest prospect in the country—to accept an athletic scholarship from the alma mater of the governor. If he is successful, his prison time may be shortened. The kid's name is Jesus Shuttlesworth (Spike Lee trained Ray Allen, the 22-year-old Milwaukee Bucks guard, to take on the role), and the problem is that Jesus hates Jake, a good athlete who failed to make the pros and, in the middle of a heated argument, killed Jesus's mother. The movie is a volatile combination of ambitious mythmaking and nasty reality, and like most of Spike Lee's work, it is also an inextricable combination of good and bad. (Denby; 5/11/98) (2 hrs. 11 mins.; R) *Kings Plaza; Fresh Meadows.*

Henry Fool—A depraved writer moves in with a New Jersey garbageman and encourages his host to write, too. Starring Thomas Jay Ryan, James Urbaniak, and Parker Posey. (2 hrs. 18 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

★High Art—A fresh young girl (Radha Mitchell), a sub-editor at a highbrow photo magazine in Manhattan, gets pulled into the life and bed of a star photographer (Ally Sheedy) who lives in the SoHo apartment above her. Having withdrawn from work, the photographer sits around doing dope with her lover, a wasted German actress (Patricia Clarkson), and a bunch of terminally wrecked cronies. This may sound like a very dreary funeral, but it isn't. The writer-director Lisa Cholodenko sustains her intimate moods with skill, and bit by bit the love story takes hold. I was fascinated by the movie's commitment to passion and to art. In its solemn way, *High Art* is a victory for both. (Denby; 6/15/98) (1 hr. 36 mins.; R) *Angelika Film Center.*

Hope Floats—A small-town girl returns from the big city with her daughter in tow, and is reminded of the person she used to be. Sandra Bullock, Harry Connick Jr., and Gina Rowlands. (1 hr. 52 mins.; PG-13) *Waverly; Criterion Center; 86th Street; Gemini; Lincoln Square; Cobble Hill; Kingsway; The Movies at Sheepshead Bay; Centre Sunnyside; Forest Hills; Main Street Cinemas; The Movies at Staten Island.*

The Horse Whisperer—I cannot imagine that this film would have been anything but a very soft pillow to lay one's head on without Kristin Scott Thomas. One is soothed by it, bored by it, touched by it. One is grateful when it is over. Kristin Scott Thomas plays Annie MacLean, a strong-willed Brit magazine editor in New York. Annie's horse-loving daughter, Grace (Scarlett Johansson), suffers a terrible accident and loses a leg; the horse, Pilgrim, bashed by a truck and badly scarred, rears and kicks when anyone comes near. But Annie takes action; she packs up her damaged daughter and horse, leaves her husband (Sam Neill) in Manhattan, and heads for Montana and the ministrations of the famous horse trainer Tom Booker (Redford). Tom lets the horse, the girl, the woman—all unhappy creatures—express their misery before he turns them, with a gentle hand, back to their true nature. (Denby; 5/25/98) (2 hrs. 44 mins.; PG-13) *Village Theatre VII; Sutton; 62nd and Broadway; Alpine; Cobble Hill; Kingsway; Cinemart; Fresh Meadows.*

I Got the Hook Up—Two guys sell cell phones out of their van and get in trouble with the FBI. Starring Master P., A. J. Johnson, and Gretchen Palmer. (1 hr. 41 mins.; R) *State; Bay Plaza; Concourse Plaza; Kings Plaza; Linden Boulevard Multiplex.*

I Went Down—An Irish gangster's tale about a crime boss and an ex-con who is pressed to serve him. Starring Tony Doyle, Peter McDonald, Brendan Gleeson, and Peter Caffrey. Directed by Paddy Breathnach and written by Conor McPherson. (1 hr. 47 mins.; R) *Opens June 24 at Village East.*

Junk Food—A series of vignettes about modern Japan and the gangsters, female wrestlers, and junkies who live there. In Japanese with subtitles. Written and directed by Masashi Yamamoto. Opens 6/24. (1 hr. 24 mins.; NR) *Film Forum.*

Kurt and Courtney—British filmmaker Nick Broomfield talks to a number of scary people who knew the duo when and develops a particularly humorous and unflattering—albeit sketchily sourced—portrait of the Divine Ms. Love. (1 hr. 35 mins.; NR) *Cinema Village 12th St.*

The Land Girls—Three girls join Britain's Women's Land Army and tend fields while their men are fighting WWII. Starring Catherine McCormack, Rachel Weisz, and Anna Friel. Directed by David Leland. (1 hr. 52 mins.; R) *Paris Theater.*

The Last Days of Disco—Whit Stillman drains the life out of a potentially terrific subject—the end of that period in which a thumping beat and drugs made nightlife in Manhattan an ecstatic release. The men (Chris Eigeman, Matt Keeslar, Mackenzie Astin, and Robert Sean Leonard) are so boring, weak, and self-absorbed that one can hardly tell them apart. The women, at least, come off a

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little better. Chloë Sevigny, as a respectable girl who works in publishing, is charming, and Kate Beckinsale as her malicious colleague might have been charming, too, if only her character wasn't such a dummy. (Denby; 6/15/98) (1 hr. 40 mins.; R) *19th Street East; First & 62nd St. Cinema; Lincoln Plaza Cinemas; Pavilion Theatre; Continental.*

Little Boy Blue—A boy's life in a small town is dominated by his sadistic Vietnam-vet father until a stranger brings some normalcy into the mix. Starring Ryan Phillippe, John Savage, and Nastassja Kinski. Directed by Antonio Tibaldi. (1 hr. 47 mins.; NR) *Quad Cinema.*

Marie Baie des Anges—Two teenagers run wild on the Riviera and get into serious trouble. Starring newcomers Vahina Giocante and Frederic Malgras. Directed by Manuel Pradal. In French, with subtitles. (1 hr. 30 mins.; NR) *Film Forum.*

Mr. Jealousy—Eric Stoltz is a man so obsessed with his girlfriend's ex-boyfriend that he begins attending the guy's group-therapy sessions under an assumed name. Starring Annabella Sciorra, Chris Eigeman, Marianne Jean-Baptiste, Peter Bogdanovich, Bridget Fonda, and Carlos Jacott. (1 hr. 45 mins.; R) *The Screening Room.*

Mulan—Disney's animated version of China's most popular legend, in which a young girl becomes a war hero when she disguises herself as a man, joins the Imperial army, and fights against the invading Huns. With the voices of Ming-Na Wen, Eddie Murphy, B. D. Wong, and Donny Osmond. (1 hr. 26 mins.; G) *Village East; Chelsea West; Cinema I, II, Third Ave.; Guild 50th Street; Orpheum 7; Lincoln Square; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Marboro; Pavilion Theatre; Ridgewood; Cinemart; Crossbay II; Movieworld; Plaza; Hylan Plaza; The Movies at Staten Island.*

Nights of Cabiria—A restored print of the Fellini film about a Roman streetwalker. Winner of the Academy Award for Best Foreign Film in 1957. Starring Giulietta Masina. (1 hr. 57 mins.; NR) *Opens July 1 at Lincoln Plaza Cinemas.*

Off the Menu: The Last Days of Chasen's—A documentary of famed Hollywood restaurant and the stars who loved it, filmed during the establishment's closing weeks. Directed by Shari Springer Berman and Robert Pulcini. (About 2 hours; NR) *Quad Cinema.*

★**The Opposite of Sex**—This film breathes the air of freedom from its opening moments, in which we are warned by the film's narrator, a 16-year-old bitch named Dedee (Christina Ricci), that "if you think I'm just plucky and scrappy, and all I need is love, you're in over your head." Running away from home, Dedee moves in with Bill (Martin Donovan), her gay half-brother. Dedee now has her patsy; she immediately seduces Bill's live-in lover, the handsome but rather stupid young Matt (Ivan Sergei), and soon the two of them, with Bill's money in their pockets, escape from his house in Indiana. They are pursued—not just by Bill but also by a fellow teacher, a woman named Lucia. As played by Lisa Kudrow, Lucia turns into a major comic creation. Lucia and Bill are the decent and high-minded ones; they represent "the opposite of sex"—the opposite of promiscuous Dedee, who has no standards at all. Dedee, though, has a certain truth. Some of her outrageous demand on life passes into the virtuous people. They want happiness, too. And happiness doesn't lie in the opposite of sex. (Denby; 6/22/98) (1 hr. 40 mins.; R) *Angelika Film Center; Eastside Playhouse; Regency.*

Out of Sight—George Clooney is an escaped bank robber who takes federal marshal Jennifer Lopez hostage. Based on the Elmore Leonard novel. Also starring Ving Rhames, Albert Brooks, Don Cheadle, Dennis Farina, and Steve Zahn. Directed by Steven Soderbergh. (About 2 hours; R) *Opens June 26.*

Passion in the Desert—A young French soldier in Egypt hides in the ruins of an ancient city and encounters a leopard. Based on a novella by Honoré de Balzac. Directed by Lavinia Currier. (1 hr. 33 mins.; PG-13) *Angelika Film Center; 59th Street East.*

Opening
Beauty and the Beast

Aging hipster Vincent Gallo presents 'Buffalo '66,' his surprisingly tender love story about an angry loser whose parents made sure he never had a chance at life and a teen dream (Christina Ricci, above, with Gallo) who somehow finds the boyish charm in him. Starts Friday, June 26, at Angelika Film Center.

Photograph from Cowboy Booking International.

★**A Perfect Murder**—Michael Douglas plays a cuckolded husband who loves his wife, Emily (Gwyneth Paltrow), and plots her death at the same time. A very proficient and enjoyable big-budget thriller. (Denby; 6/15/98) (1 hr. 47 mins.; R) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; State; 72nd St. East; Orpheum 7; Lincoln Square; Metro Cinema; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Cobble Hill; Kent Triplex; Linden Boulevard Multiplex; Marboro; Pavilion Theatre; Ridgewood; The Movies at Sheepshead Bay; Astoria; Centre Sunnyside; Crossbay; Forest Hills; Jackson Triplex; Main Street Cinemas; Movieworld; The Movies at Staten Island.*

Picnic at Hanging Rock—It's Valentine's Day, 1900, and when a group of finishing-school students spend the afternoon on a field trip, some of them don't come back. The director's cut of the 1975 film by Peter Weir. Music by a then-unknown Zamfir. (1 hr. 43 mins.; NR) *Opens June 26 at Film Forum.*

Quest for Camelot—The animated story of Kayley, a girl who wants to be a knight of the Round Table just like her late father. Voices by Gary Oldman, Gabriel Byrne, Bronson Pinchot, Cary Elwes, Pierce Bronson, Jane Seymour, Sir John Gielgud, and Don Rickles. (1 hr. 30 mins.; G) *84th Street; Alpine; Kings Plaza; Linden Boulevard Multiplex; Cinema City; Main Street Cinemas.*

Six Days, Seven Nights—Anne Heche is pretty much the only reason to see this movie, a clownish retread of familiar material. Heche and David Schwimmer take a vacation in the South Seas, but Heche gets ordered by her boss to do a photo shoot, so she and Harrison Ford, a drunken old pilot, take off in an ancient plane. You may not be astonished to hear that the plane crashlands on a deserted island. Of course, they loathe each other and the generic elements stack up quickly. I'm glad that Anne Heche, who has spirit and intelligence, wants to establish herself as a romantic lead, though I regret that she has to scream lines like "There's nothing wrong with my tits!" in order to do so. (Denby; 6/22/98) (About 2 hrs.; PG-13) *Village East; 19th Street East; Murray Hill Cinemas; Cinema I, II, Third Ave.; Embassy 1; UA East; 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion Theatre; Ridgewood; The Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Crossbay II; Main Street Cinemas; Movieworld; Hylan Plaza; The Movies at Staten Island.*

Sliding Doors—Gwyneth Paltrow is a London girl who gets to answer the eternal question (What if?) when her life heads down two different paths at the same time. (1 hr. 45 mins.; PG-13) *Art Greenwich Twin; Crown Gotham; Cinema City.*

Smoke Signals—A comic Sundance favorite about a young Native American boy who reluctantly brings his goofy friend along when he travels from his Coeur d'Alene reservation to Arizona to pick up his father's ashes. Written by Sherman Alexie and directed by Chris Eyre. Starring Adam Beach and Evan Adams. (1 hr. 29 mins.; PG-13) *Opens June 26.*

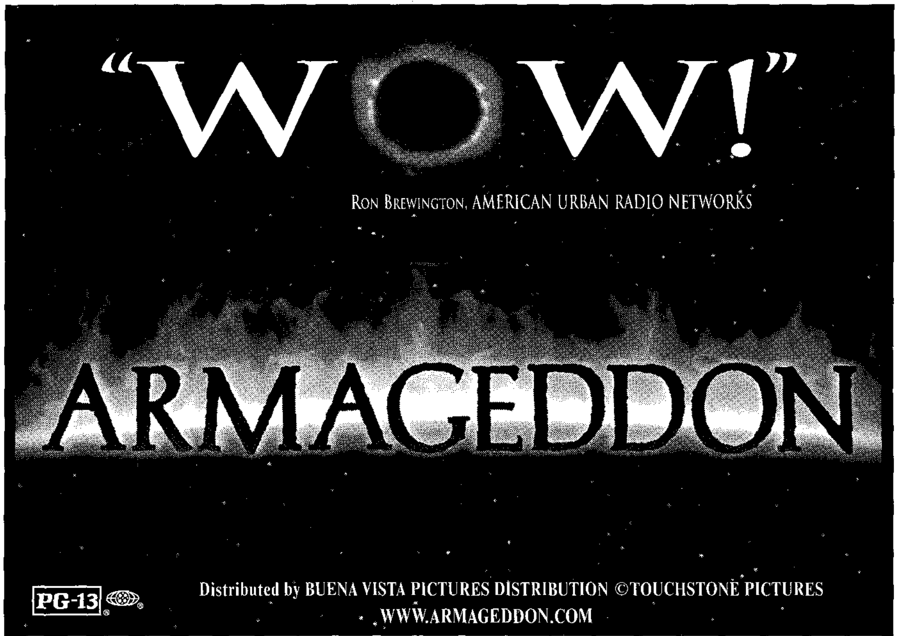
★The Spanish Prisoner—Campbell Scott plays a young inventor, Joe Ross, a self-made man uneasy among the rich and powerful yet secretly eager to join their ranks. What it is that Joe Ross has invented we never find out—"the process," it is called, some sort of technological masterpiece that will earn untold millions for Joe's company. A shadowy international businessman (Steve Martin) shows up and flatters Joe, and the trap has been set. As Joe gets more and more isolated, Mamet takes us deeper into fear than he ever has in the past, and that's an achievement. Hitchcock is the model here, but to become Hitchcock's equivalent, Mamet has to learn to trust the camera more than he does and he has to stop trying to control everything with language. (Denby; 4/13/98) (1 hr. 52 mins.; PG) *Village East; First & 62nd St. Cinema; Lincoln Plaza Cinemas.*

★Titanic—Writer-director James Cameron has pulled it off. This fabulously expensive watery epic is actually a very good movie, and Cameron's conception stays light in the water. (Denby; 12/29/97) (3 hrs. 17 mins.; PG-13) *Embassy 2–3; First & 62nd St. Cinema; Alpine; Fresh Meadows.*

The Truman Show—A clever but empty movie that is rapidly turning into the most overpraised picture of the year, *The Truman Show* is about a young man named Truman Burbank (Jim Carrey) who works as an insurance salesman in a town called Seahaven. From the day of his birth, Burbank has been surrounded by actors, his every move captured by hidden cameras. He doesn't know any of this, though he's beginning to suspect that something in his uneventful life is a bit weird. The lord of this realm is named Christof (Ed Harris), who wields absolute power from his control room. This is a profound movie for people who don't like to think, or perhaps for people who are in the media and of the media, and can't imagine any life outside it. *The Truman Show*, however, will not disturb anyone's sleep. (Denby; 6/8/98) (About 1 hr. 30 mins.; PG) *Village Theatre VII; 34th Street Showplace; Chelsea; Astor Plaza; New York Twin; Orpheum 7; Lincoln Square; New Coliseum; Nova; Olympia Theatre; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Marboro; Pavilion Theatre; Ridgewood; The Movies at Sheepshead Bay; Astoria; Centre Sunnyside; Crossbay II; Jackson Triplex; Main Street Cinemas; Movieworld; Hylan Plaza; The Movies at Staten Island.*

Un Air De Famille (Family Resemblances)—A French family reunite and pick one another apart at a suburban café. Directed by Cedric Klapisch (*When the Cat's Away*). Winner of three Césars. (1 hr. 47 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Voyage to the Beginning of the World—Marcello Mastroianni's last film, in which he plays a director on a road trip with three actors. Directed by Manoel de Oliveira. (About 2 hours.; NR) *Opens June 26 at Quad Cinemas.*



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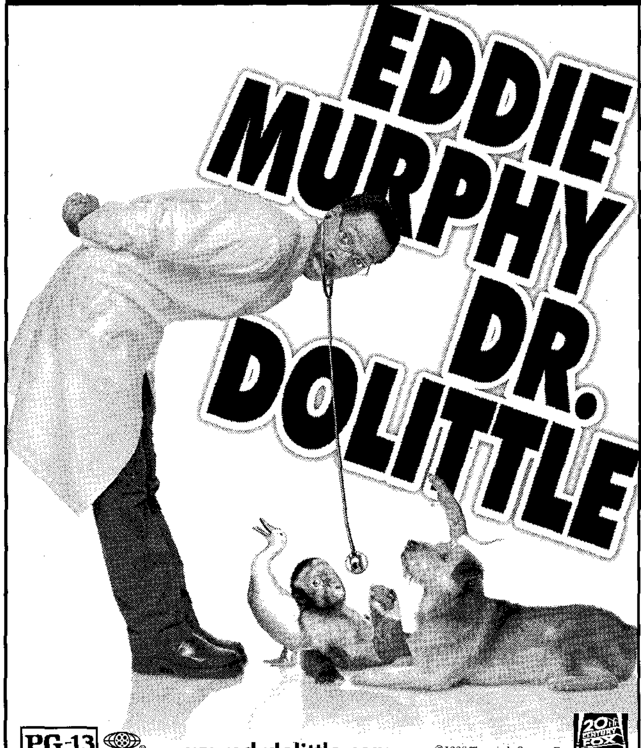

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Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *The Beyond; Cousin Bette; Hav Plenty; Henry Fool; High Art; The Opposite of Sex; Passion in the Desert.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Fear and Loathing in Las Vegas; Sliding Doors.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *Kurt and Courtney.*

Film Forum—209 W. Houston St. (727-8110) *The Farm; Junk Food; Marie Baie Des Anges; Picnic at Hanging Rock.*

Quad Cinema—34 W. 13th St. (255-8800) *Broadway Damage; Little Boy Blue; Off the Menu: The Last Days of Chasen's; Un Air De Famille (Family Resemblances).*

The Screening Room—54 Varick St. (below Canal) (334-2100) *Clockwatchers; Mr. Jealousy.* (See also "Museums, Societies, Etc.")

Village East—189 Second Ave., at 12th St. (529-6799) *Can't Hardly Wait; Mulan; Six Days, Seven Nights; The Spanish Prisoner; The X-Files.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Godzilla; The Horse Whisperer; A Perfect Murder; The Truman Show.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Beyond Silence; Dirty Work; Hope Floats.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Deep Impact; The Last Days of Disco; A Perfect Murder; Six Days, Seven Nights.*

34th Street Showplace—238 E. 34th St. (532-5544) *Deep Impact; The Truman Show; The X-Files.*

Chelsea—260 W. 23rd St. (505-CINE#597) *Bulworth; Can't Hardly Wait; Dirty Work; Fear and Loathing in Las Vegas; Godzilla; Hav Plenty; The Truman Show; The X-Files.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *Mulan.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Bulworth; Godzilla; A Perfect Murder; Six Days, Seven Nights.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Passion in the Desert.*

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *The Truman Show.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Cousin Bette; Mulan; Six Days, Seven Nights.*

Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *The X-Files.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Bulworth; Can't Hardly Wait; City of Angels; Dirty Work; Dream for an Insomniac; Godzilla; Hope Floats.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Sliding Doors.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *The Opposite of Sex.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Six Days, Seven Nights.* Opening 7/1: *Armageddon.*

Embassy 2-3—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Hav Plenty; Titanic.*

Guild 50th Street—33 W. 50th St. (757-2406) *Mulan.*

Paris Theatre—4 W. 58th St. (688-3800) *Land Girls.*

State—1540 Broadway (391-2900) *Deep Impact; I Got the Hook Up; A Perfect Murder.*

Sutton—205 E. 57th St. (759-1411) *Hav Plenty; The Horse Whisperer.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *The Big Lebowski; Mr. Nice Guy; The Object of My Affection.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *The X-Files.*

61st Street and Above, East Side

72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *A Perfect Murder.*

86th Street—125 E. 86th St. (505-CINE#604) *Bulworth; Deep Impact; Hope Floats.*

86th Street East—210 E. 86th St. (249-1144) *Closed for renovations.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Fear and Loathing in Las Vegas.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Bulworth; Deep Impact; Dirty Work; The Last Days of Disco; The Spanish Prisoner; Titanic.*

Gemini—1210 Second Ave., at 64th St. (832-1670) *Can't Hardly Wait; Godzilla; Hope Floats.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *The Truman Show.*

Orpheum 7—1538 Third Ave., at 86th St. (828-9738) *Can't Hardly Wait; Dirty Work; Godzilla; Mulan; A Perfect Murder; The Truman Show; The X-Files.*

UA East—1629 First Ave., at 85th St. (249-5100) *Six Days, Seven Nights.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *The Horse Whisperer.*

84th Street—2310 Broadway, at 84th St. (877-3600) *Bulworth; Deep Impact; Quest for Camelot; Six Days, Seven Nights; The X-Files.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Cousin Bette; Henry Fool; Insomnia; The Last Days of Disco; The Spanish Prisoner; Un Air De Famille (Family Resemblances).*

Lincoln Square—1998 Broadway, at 68th St. (336-5000) *Can't Hardly Wait; Dirty Work; Godzilla; Hav Plenty; Hope Floats; Mulan; A Perfect Murder; The Truman Show.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *A Perfect Murder; The X-Files.*

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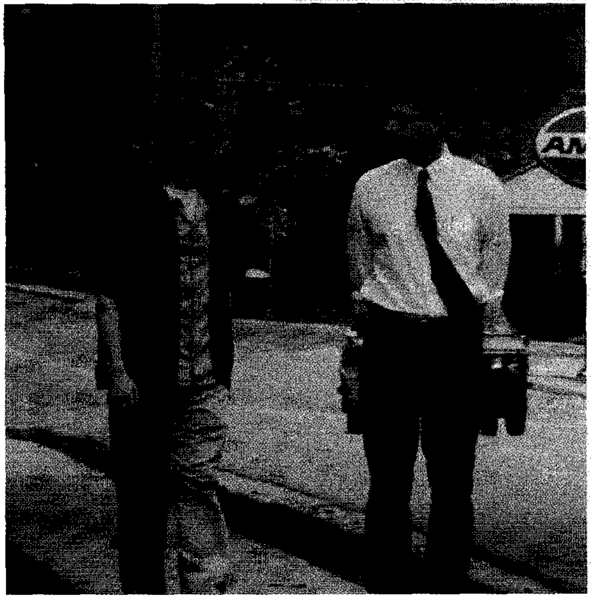
Talent

Jesse and Me

North Carolina means but one thing to many New Yorkers: Senator Jesse Helms. And Tarheel turned New Yorker Tim Kirkman, having expended too much energy at too many Yankee cocktail parties defending (or denying) his home state, decided it was time to make a film explaining its voting proclivities (*Dear Jesse*, opening June 26 at Cinema Village). "I thought it would be really interesting to go back home and talk to people about why they support or oppose Helms because so many people are fascinated by him," he says. "I had no idea the film was going to take the personal route it did." Kirkman—who grew up gay in Monroe, N.C., and now lives in the East Village—says his research led him to such comic gems as Helms's high-school newspaper (in which his classmates labeled the future politician "obnoxious"), but it also convinced him that he had a lot in common with the senator. They both grew up in close-knit Southern Baptist homes, attended the same college, and ran the school radio station. Most important, both are, as Kirkman puts it, "obsessed with homosexual men." In the film, Kirkman discusses the senator with any citizen who's willing to talk—a National Guardsman, the gay mayor of Carrboro (below right, with Kirkman), and writer Allan Gurganus (who describes Helms as having "a face like a fist")—and finds the state's political situation more complicated than he'd first thought. "I'm not sure that anyone could really determine why [Helms keeps getting re-elected], because so many things about the South are much more about gut and history and tradition, and things that are not scientific," he says. Instead, Kirkman found solace in revisiting his happy childhood—and in the plain wisdom of the state motto, *To Be Rather Than to Seem*. "It spoke to me on a number of levels, mostly because it just reminded me of all the times I tried to be something that I wasn't," he says. "We should all remember our state mottoes more often." While Kirkman admits he hasn't yet committed New York State's motto to memory, it's probably just a matter of time. After all, he's still mourning the loss of his accent.

PATRICIA FALVO



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5728) *A Perfect Murder; The Truman Show; The X-Files.*

Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Godzilla; The Truman Show.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *The Opposite of Sex.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Can't Hardly Wait; Deep Impact; Dirty Work; Godzilla; Hav Plenty; I Got the Hook Up; Mulan; A Perfect Murder; Six Days, Seven Nights; The Truman Show; The X-Files.*

Concourse Plaza—214 E. 161th St. (588-8800) *Deep Impact; Godzilla; Hav Plenty; I Got the Hook Up; Mulan; A Perfect Murder; Six Days, Seven Nights; The Truman Show.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Can't Hardly Wait; Deep Impact; Dirty Work; Godzilla; Hav Plenty; Mulan; A Perfect Murder; Six Days, Seven Nights; The Truman Show; The X-Files.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Almost Heroes; Bulworth; Deep Impact; The Horse Whisperer; Quest for Camelot; Titanic.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Godzilla; A Perfect Murder; The X-Files.*

Cobble Hill—265 Court St. (596-9113) *Deep Impact; Godzilla; Hope Floats; The Horse Whisperer; A Perfect Murder.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Fear and Loathing in Las Vegas; Godzilla; I Got the Hook Up.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Bulworth; Deep Impact; Godzilla; I Got the Hook Up.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *A Perfect Murder; The Truman Show; The X-Files.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM #579) *Almost Heroes; Godzilla; He Got Game; I Got the Hook Up; Quest for Camelot; Woo.*

Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Bulworth; Deep Impact; Godzilla; Hope Floats; The Horse Whisperer.*

Linden Boulevard Multiplex—Linden Boulevard and Eldert Lane, Brooklyn (277-0303) *Can't Hardly Wait; Deep Impact; Dirty Work; Godzilla; Hav Plenty; I Got the Hook Up; Mulan; A Perfect Murder; Quest for Camelot; Six Days, Seven Nights; The Truman Show; The X-Files.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Mulan; A Perfect Murder; The Truman Show; The X-Files.*

Pavilion Theatre—188 Prospect Park West, Brooklyn (369-0838) *Bulworth; Godzilla; The Last Days of Disco; Mulan; A Perfect Murder; Six Days, Seven Nights; The Truman Show; The X-Files.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Mulan; A Perfect Murder; Six Days, Seven Nights; The Truman Show; The X-Files.*

The Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Can't Hardly Wait; Deep Impact; Dirty Work; Godzilla; Hope Floats; A Perfect Murder; Six Days, Seven Nights; The Truman Show; The X-Files.*

One-Shot True Contenders

The Film Society's screening of Elia Kazan's scrappy dockworkers' saga 'On the Waterfront' (starring Marlon Brando and Eva Marie Saint, above) is hosted by just-as-scrappy Pete Hamill, as part of the Film Society's "My New York" series. Also participating in a post-screening discussion of the merits of this classic drama of working stiffs and union bosses: the film's screenwriter, Budd Schulberg. On Monday, June 29; see "Museums, Societies, Etc.," for more info.

Queens

Area Code 718

Astoria—28-60 Steinway St. (726-1279) *Can't Hardly Wait; Dirty Work; Godzilla; A Perfect Murder; The Truman Show; The X-Files.*

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *Almost Heroes; Bulworth; City of Angels; The Horse Whisperer; Quest for Camelot; The Spanish Prisoner.*

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *Godzilla; Hope Floats; A Perfect Murder; Six Days, Seven Nights; The Truman Show.*

Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Godzilla; Quest for Camelot; Sliding Doors.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Deep Impact; Dirty Work; The Horse Whisperer; Mulan; Six Days, Seven Nights.*

Continental—70-20 Austin St., Forest Hills (544-1020) *Godzilla; The Last Days of Disco; The X-Files.*

Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Hav Plenty; A Perfect Murder; The X-Files.*

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Can't Hardly Wait; Deep Impact; Dirty Work; Godzilla; Mulan; Six Days, Seven Nights; The Truman Show.*

Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *The Big Hit; Deep Impact; He Got Game; I Got the Hook Up; Paulie; Sliding Doors.*

Forest Hills—107-16 Continental Ave., at Queens Blvd. (261-7866) *Bulworth; Hope Floats; A Perfect Murder.*

Fresh Meadows—Eastbound Service Road, at 190th St. (777-FILM #619) *Bulworth; Deep Impact; Fear and Loathing in Las Vegas; He Got Game; The Horse Whisperer; Titanic.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Deep Impact; A Perfect Murder; The Truman Show.*

Main Street Cinemas—72-66 Main St. (263-4828) *Godzilla; Hope Floats; A Perfect Murder; Quest for Camelot; Six Days, Seven Nights; The Truman Show.*

Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Closed for renovations.*

Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *Dirty Work; Godzilla; Mulan; A Perfect Murder; Six Days, Seven Nights; The Truman Show; The X-Files.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Bulworth; Chinese Box; A Price Above Rubies.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Mulan; The X-Files.*

The Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *Can't Hardly Wait; Deep Impact; Godzilla; The X-Files.*

Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *The Horse Whisperer.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *Can't Hardly Wait; Godzilla; Hope Floats; The Horse Whisperer; Mulan; A Perfect Murder; Six Days, Seven Nights; The Truman Show; The X-Files.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Godzilla; Mulan; Six Days, Seven Nights; The Truman Show; The X-Files.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Can't Hardly Wait; Deep Impact; Dirty Work; Godzilla; Hav Plenty; Hope Floats; Mulan; A Perfect Murder; Six Days, Seven Nights; The Truman Show; The X-Files.*

Museums, Societies, Etc.

American Museum of the Moving Image—"Indie New York." 6/27: *All the Vermeers in New York* (1992) and *I Shot Andy Warhol* (1996). 6/28: *Combination Platter* (1993) and *The Wedding Banquet* (1993). "A Spielberg Summer." 7/4–7/5: *Jaws* (1975) and *Duel* (1971–72). 36-01 35th Ave., Astoria, Queens (718-784-4520). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—6/24: *The Cold Deck* (1917). 6/25: *An-Nil Oual Hayat* (1968). 6/26: *Chicago* (1927). 6/27: *La Valigia dei Sogni* (1953) and *Michel Strogoff.* 6/28: *La Tour* (1928), *Matisse* (1950), *La Glace A Trois Faces* (1927), and *Les Jeunes Lumières*

Photograph from Lions Gate Films.

C U E

What are the new films and where are they playing?

Broadway, Off Broadway, or Off-Off Broadway?

Music under the stars or on the stage?

How about a comedy club for a few laughs?

Want to be moved by classical art or avant garde art?

How about dinner after the show?

Let's take the kids out - where should we go?

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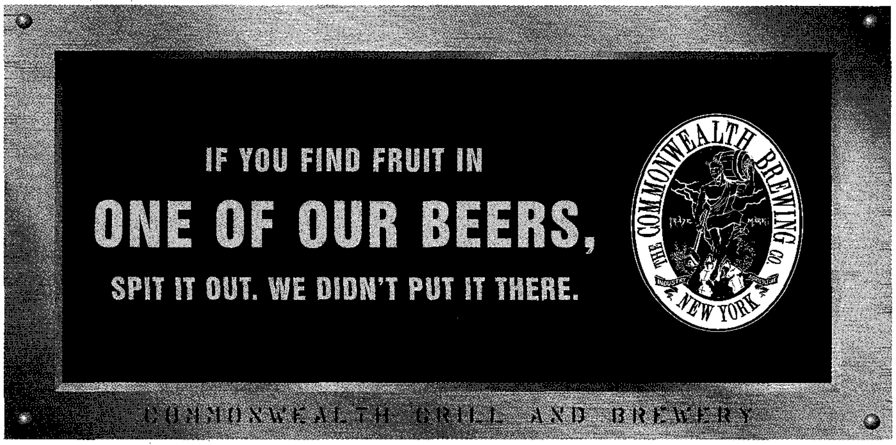
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(1995). 6/30: *The Unfish* (1997). "Films From Taiwan." 6/29: *Dragon Inn* (1967) and *Princess Iron Fan* (1941). 6/30: *Princess Iron Fan* (1941) and *Red Bloom in the Snow* (1956). 7/1: *Our Neighbor* (1963) and *Execution in Autumn* (1972). 7/2: *The Taste of Apples* (1983) and *Swept Home* (1961). 7/3: *Goodbye, Darling* (1970) and *Story of Mother* (1973). 7/4: *Dragon Inn* (1967) and *Execution in Autumn* (1972). 7/5: *The Taste of Apples* (1983) and *Rebels of the Neon God* (1992). 32 Second Ave., at 2nd St. (505-5110); $7.

Brooklyn Museum of Art—Through August 29: "The Cinematography of Gabriel Figueroa." 6/27: *The Pearl* (1945). 7/11: *The Young and the Damned* (1950). 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 230); $6; $4 for members, students, and senior citizens.

Bryant Park Summer Film Festival—All features screen at sunset. 6/29: *Imitation of Life* (1959). 7/6: *Mr. Deeds Goes to Town* (1936). Rain dates for each: the next night. Sixth Ave. bet. 40th and 42nd Sts. (512-5700); free.

Film Society of Lincoln Center (The Walter Reade Theater)—"La Vie d'Artiste." 6/26–6/27: *Golden Coach* (1952) and *French Cancan* (1955). 6/28: *Children of Paradise* (1945). 7/1: *Cyrano de Bergerac* (1990) and *Beaumarchais, the Scoundrel* (1996). 7/2–7/3: *The Curtain Rises* (1938), *Adolescence* (1966), and *Le Bal* (1982). 7/4: *Irma Vep* (1996) and *La Vie de Boheme* (1992). 7/5–7/6: *Day for Night* (1973) and *Man About Town* (1947). 7/7–7/8: *Paris 1900* (1946), *Glory to Felix Tournachon* (1967), and *Simone de Beauvoir* (1982). "Special Screening." *Adam's Zirkus* (1994). "My New York City." 6/29: *On the Waterfront* (1954), presented by Pete Hamill and Budd Schulberg. "Movies for Kids." 6/27–6/28: *On the Town* (1949). 7/4–7/5: *Superman II* (1980). Call 875-5601 for info. 65 W. 65th St., plaza level (875-5600); $8.50.

French Institute—"Young French Cinema: First Films by French Filmmakers." 6/23: *Personne ne m'aime* (1994). 6/30: *Regarde les hommes tomber* (1994). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, festival tickets $8.

Guggenheim Museum—6/26–7/31: "The Motorcycle on Screen." 6/26: Various shorts and *Sherlock, Jr.* (1924). 6/27: *Duck Soup* (1933) and *Orpheus* (1949). 7/1: *Eat the Peach* (1986) and *Roustabout* (1964). 7/3: *The Wild One* (1954) and *The Wild Angels* (1966). Peter B. Lewis Theater; 1071 Fifth Ave., at 89th St. (423-3587). Tickets free with admission.

Museum of Modern Art—Through 9/7: "A View from the Vaults: Recent Acquisitions and Restorations." 6/23 and 6/28: *Unforgiven* (1992). 6/25: *Everyone Says I Love You* (1996) and *Lone Star* (1996). 7/26: *Sopyonje* (1993). 7/26 and 6/29: *Nixon* (1995). 6/27 and 6/29: *The Age of Innocence* (1993). 6/27: *Contempt* (1963). 6/28 and 6/30: *Around the World in Eighty Days* (1956). 6/30 and 7/3: *Lonesome Cowboys* (1967). 7/2–7/3: *Fargo* (1996). 7/2 and 7/7: *Don Q, Son of Zorro* (1925). 7/3 and 7/5: *Robin and the 7 Hoods* (1964). 7/4 and 7/6: *A Perfect World* (1993). 7/5: *Love Affair* (1939). 7/6: *America America* (1963). 7/7: *Orphans of the Storm* (1922). "Coming Apart: Films From 1968 and Thereabouts." 6/25: *Wheel of Ashes* (1968). 6/26 and 6/28: *I, a Man* (1967) and *Tom, Tom the Piper's Son* (1969). 6/26–6/27: *The Girls* (1968). 6/27: *Ice* (1970). 6/29: The Avant-Garde: Program One. 6/30: *The Bridegroom, the Comedienne, and the Pimp* (1968) and *Chronicle of Anna Magdalena Bach* (1968). 7/2: The Avant-Garde: Program Two. 7/3: The Avant-Garde: Program Three, Program Four, and Program Five. 7/4 and 7/6: *America America* (1963). 7/4: The Avant-Garde: Program Five and Program Two. 7/5: The Avant-Garde: Program Four and Program Three. 7/6–7/7: *Native People's Issues, 1966–1969* and *The Alternative Life: Hippies, Yippies, and The Fugs, 1966-1968.* 11 W. 53rd St. (708-9400); free with $9.50 admission.

Riverflicks—Through 8/14. 6/25: *The River Wild* (1994), Pier 54 at 13th St. 6/26: *The River Wild*, Pier 25 at N. Moore St. 7/2: *Creature From the Black Lagoon 3D* (1954), Pier 54 at 13th St. 7/3: *Creature From the Black Lagoon 3D*, Pier 25 at N. Moore St. Call 533-7275 for more info.

The Screening Room—Weekends at midnight: *Saturday Night Fever* (1977). Sunday brunch: *Breakfast at Tiffany's* (1961). 54 Varick St., below Canal St. (334-2100); $8 ($5 for Sunday brunch patrons).

theater

John Goodman Is Even Wilder...Free Bogosian

Broadway

Previews and Openings

Side Man—This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. We also get glimpses of the lives of Gene's fellow sidemen, Al, Ziggy, and Jonesy, and the waitress who beds or marries some of them. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven solid actors in a fine production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) $55. Tues.–Sat. at 8, Wed, Sat., and Sun. at 2. In previews for a 6/25 reopening. *Roundabout's Stage Right, 1530 Broadway, at 45th St. (719-1300).*

Twelfth Night—If only Helen Hunt could have a *normal* relationship. In *As Good As It Gets,* she indulged the cruelty and peculiar behavior of an obsessive-compulsive man; in this, one of Shakespeare's sweetest comedies, she dresses as a man, falls headlong for her master (Paul Rudd), woos another woman on his behalf (Kyra Sedgwick), and winds up the object of her affections instead. Where's steady, dependable Paul Reiser when you need him? Directed by Nicholas Hytner. $50–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 7/16 opening. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (239-6200).*

Now Playing

Art—I sympathize with this play by Yasmina Reza, which was the hit of Paris in 1995 and of London in 1996, and won awards in both cities. The plot is simple. Serge spends 200,000 francs on a five-by-four painting by the renowned Antrios that is all white except for some diagonal scratches. His friend Marc considers this Antrios shit, and Serge's purchase of it an insult to their friendship. He tries to enlist the third of our musketeers, Yvan, to side with him. But confronted with Serge and the painting, Yvan does what he does best: He wavers. Reza's cunning dialogue requires high-powered actors to animate it, and happily, it gets them. As Marc, Alan Alda puts to insidious use his ability to pester with polish. Victor Garber's dapper Serge harbors under the façade of a convivial man-about-town a defensive arrogance expressed with mounting bile. As Yvan, Alfred Molina is pure perfection. (Simon: 3/16/98.) $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 3/1/98. *Royale Theatre, 242 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Deborah Gibson plays the girl; Chuck Wagner plays the (hairy) boy. With Tony-award-winning costumes by Ann Hould-Ward; lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100).*

The Beauty Queen of Leenane—Martin McDonagh's Drama Desk Award–winning drama about an old woman's attempts to sabotage her daughter's love life. $20–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (239-6200).*

Bring In 'Da Noise, Bring In 'Da Funk—George C. Wolfe and Savion Glover's Tony-winning history of African-Americans as told through tap dancing, poetry, and song. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Opening Firecracker

"We're not dealing with *shlimazls* here," says Stephen DeRosa, in a Yiddish only an Italian can get away with. He's speaking of William Finn, John Guare, Tony Kushner, and Wendy Wasserstein, among others; and indeed no, *shlimazls* they are not. They're four of the fine playwrights who contributed to *Love's Fire,* a collection of one-acts based on Shakespeare's sonnets, now being performed by the Acting Company. DeRosa plays (in order of ascending neuroses) a painter, an analysand, and God in this production, and—if the London reviews got it right—he chews up every available scrap of scenery along the way. Especially as the cranky, obdurate analysand, whom Kushner kindly invented for him. "Every regional *fa-tchotchke, va-schmata* production of *Angels in America,* I got rejected from," says DeRosa excitedly. "I'm so happy to finally be in a play by him." Then: "I could have sworn Tony Kushner knew my therapist. Really. I'm not joking." Art or life? You decide. Opens June 22 at the Public's Newman Theatre.

Photograph by Michal Daniel.

Cabaret—I question converting the Henry Miller Theatre into the Kit Kat Klub for this show, complete with poorer sight lines and tables for overpriced and distracting drinks. Otherwise, the Roundabout is to be roundly applauded for recreating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The major performances are all at least a mite off, but the supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) $50–$75. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2. Cabaret, bar, and banquette seating available. *Kit Kat Klub, 124 W. 43rd St. (719-1300).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$70. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. Bebe Neuwirth does a scissors kick or two while maintaining her come-hither brand of snootiness; minimalism prevails. If Chicago in the twenties was like this, it was more fun than Periclean Athens. Also starring Karen Ziemba, Hinton Battle, and Ernie Sabella. (Simon: 12/2/96.) $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Forever Tango—Or at least for a couple of hours: This marathon of tango dancing, as interpreted by Luis Bravo, is a testament to the sultry versatility of the Argentine form, not to mention its power to seduce. $20–$75. Through 6/28: Wed.–Fri. at 8, Sat. at 2, 6, and 9, Sun. at 3 and 7:30. Beginning 6/29: Mon.–Sat. at 8, Wed. and Sat. at 2. *Marquis Theatre, 211 W. 45th St. (307-4100).*

Freak—John Leguizamo has proved, in various mediums and genres, that he is versatile, witty, inventive, and charming. He writes and delivers funny dialogue within his monologues, interrupts his acting to execute nimble dance steps both elegant and satirical, and creates characters with facial expressions, vocal mannerisms, and body language that blend into a riotous lingua franca. He brings these skills to his Broadway show, which purports to be semi-autobiographical and is surely, in Anatole France's great phrase, a story truer than truth. (Simon: 3/2/98.) $17.50–$55. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 7/4. *Cort Theatre, 138 W. 48th St. (239-6200).*

High Society—A hybrid of the 1956 movie musical of the same name and Philip Barry's *The Philadelphia Story.* Music and lyrics by Cole Porter (with an assist from Susan Birkenhead); book by Arthur Kopit. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/23/98. *St. James Theatre, 246 W. 44th St. (239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St.(239-6200).*

The Judas Kiss—David Hare's new play about the relationship between Oscar Wilde and his lover, Lord Alfred Douglas. Liam Neeson plays the condemned baron of bon mots; Richard Eyre directs. $15–$55. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2. *Broadhurst Theatre, 235 W. 44th St. (239-6200).*

The Last Night of Ballyhoo—This romantic comedy, set in 1939 Atlanta on the eve of the premiere of *Gone With the Wind,* is Alfred Uhry's first effort since *Driving Miss Daisy.* The wait clearly paid off; he won the 1997 Tony award for Best Play. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/28. *Helen Hayes Theatre, 240 W. 44th St. (239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen Lion King onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *New Amsterdam Theater, 214 W. 42nd St. (307-4100).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—Nine leads, ten years, $357 million, and almost 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200).*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $30–$67.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

The Scarlet Pimpernel—You've seen the billboard. Now come see the show. Pop composer Frank Wildhorn (*Jekyll & Hyde*) did the score. Nan Knighton adapted Baroness Orczy's novel for the stage. Christine Andreas, Terrence Mann, and Douglas Sills star. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/9/97. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. (And catch Ben E. King himself, if that ticket is for the week of 6/23.) Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

The Sound of Music—Returns to Broadway for the first time since its 1959 premiere. Hum along; bring the kids. Rebecca Luker, who played a memorable Magnolia in *Show Boat,* plays the nun turned governess, and Michael Siberry plays the widower captain. $50–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 3/12/98. *Martin Beck Theatre, 302 W. 45th St. (239-6200).*

The Sunshine Boys—This Neil Simon play is a triumph of strategy. (1) It is full of one-liners: easily detachable and portable laughs. (2) The main characters, a retired vaudeville team, now hate each other, hence ever-popular insult comedy. (3) Willie Clark and Al Lewis are also Jewish, so we get audience-tickling Jewish jokes. (4) The background is show business, providing cherished showbiz humor. Add the stage-screen-and-TV-enshrined duo of Jack Klugman (Willie) and Tony Randall (Al), and it's platinum-edged-securities time. This production at the National Actors Theatre revival is rattling good fun. (Simon: 1/5/98.) $30–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/28. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

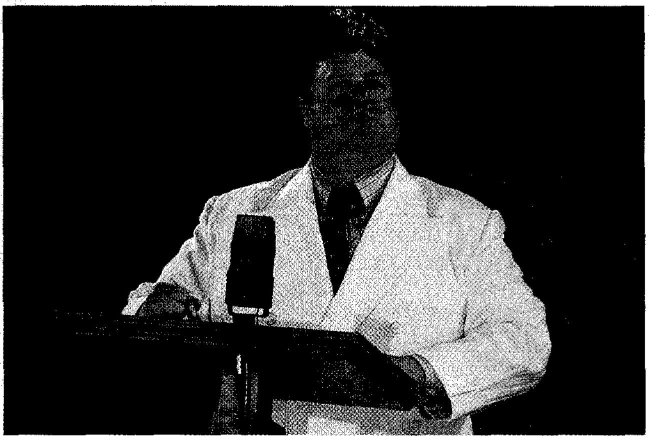
Titanic—What it lacks in suspense it makes up for in Tony awards (five, in 1997, including Best Musical). Music and lyrics by Maury Yeston; book by Peter Stone. Directed by Richard Jones. $45–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

A View From the Bridge—One of the most distressing tales Arthur Miller ever told. Anthony LaPaglia stars as Eddie Carbone, the longshoreman who lusts after his niece; Allison Janney plays his long-suffering wife. Michael Mayer directs. $30–$60. Tues.–Sat. at 7:30, Wed. and Sat. at 2, Sun. at 3. Through 7/19. *Neil Simon Theatre, 250 W. 52nd St. (307-4100).*

Wait Until Dark—Even if a girl weren't blind, she'd find it pretty unnerving to be trapped in a house with Quentin Tarantino. Unfortunately, the new production of Frederick Knott's 1966 thriller requires that Marisa Tomei be both (blind and trapped, that is) and that Tarantino, as a psychotic drug dealer, torture her. Leonard Foglia *(Master Class)* directs the revival. $45–$60. Tues.–Sat. 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/5/98. *Brooks Atkinson Theatre, 256 W. 47th St. (307-4100).*

Opening
Little Big Man

Here's John Goodman—exasperated, fallible, appealingly encased, as always, in an extra layer of insulation—bickering with his wife about treating his kids to a ride. She's against it; he just wants them out of his hair. "A man can stand a family only just so long," he says. "I'm warning you." As Dan Conner, television's most sympathetic father, Goodman must have snarled this portentous homily almost every time Roseanne threw off her apron. But here, he's speaking as 20,000-year-old Mr. Antrobus, head of the world's original imperfect family and inventor of the wheel, the alphabet, and quite possibly beer. Antrobus is the Everyman at the tender core of Thornton Wilder's *The Skin of Our Teeth,* now playing in Central Park, and Goodman, as we all know, is Everyman—when he isn't a cuddly sociopath in a Coen-brothers movie. "People are great to me on the sidewalks," he says. "Guys in trucks—they start screaming. It's very disconcerting. Usually, I just keep my head down and continue walking. Believe it or not, I'm kind of shy." He's right: It is a bit difficult to believe. Especially coming from a man who has just declared, "Any time a guy gets a television show and starts talking about his dramatic roots, it's a major ten-pound sack of horseshit." If anything, Goodman, now 46, sounds like his *Roseanne* character writ even larger: caustic, quick, unfailingly decent. Yet he does seem genuinely nervous about his latest theatrical undertaking, probably because the last time he performed on a stage was three years ago [Falstaff, the Old Globe], and the time before that, seven. "I tell ya," he says "It's not like riding a bicycle. Right now, it's a question of getting the fear out of me. There are things that don't kick in like they used to. Like focus. Like *lines.*" And yet, he proudly reports, the 1942 drama "is playing like gangbusters." Why shouldn't it? Wilder won a Pulitzer for this charming absurdist parable of world history; Frances Conroy and Kristen Johnston, two gifted actors, are Goodman's co-stars. Then again, the cast had only performed the play once—to a half-full house—at the time of this interview. "I figured," Goodman admits, "that anyone who was there was either a jabbering loon or a stalker." JENNIFER SENIOR



Photograph by Michal Daniel.

Off Broadway

Previews and Openings

The Irish . . . And How They Got That Way—A reprise of Frank McCourt's irreverent, affectionate history of the Irish people. $30–$35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3.

Opening
Warm Scenes of Winter

Throw some wine and cheese in a picnic hamper, hop on the train to Cold Spring, and hoof it (or cab it) to Boscobel Restoration for 'The Winter's Tale,' the season opener from the spirited and dependable Hudson Valley Shakespeare Festival. Even if the production fails to charm, Boscobel's grounds (lovely) and views of the Hudson (lovelier than thrice lovely) surely will. Performances begin June 24. For tickets ($18–$28) and more information, call 914-265-9575.

Reopens 6/25. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Jayson—A new musical, based on the short-lived gay cartoon of the same name. Book by Jeff Krell; music and lyrics by Ron Romanovsky and Paul Phillips. $28. Tues.–Sat. at 8, Sun. at 7. Previews begin 6/26 for a 7/10 opening. *45th Street Theatre, 354 W. 45th St. (279-4200).*

Love's Fire—A collection of seven original playlets from John Guare, Tony Kushner, Eric Bogosian, William Finn, Marsha Norman, Ntozake Shange, and Wendy Wasserstein, all inspired by Shakespeare's sonnets. Performed by the Acting Company. $35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opens 6/22. *The Public's Newman Theatre, 425 Lafayette St. (239-6200).*

Nunsense A-Men!—Guess it's habit-forming. An all-male version of the Off Broadway's second-longest-running musical. Music, book, and lyrics by Dan Goggin. $30–$40. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 6/23 opening. *47th Street Theatre, 304 W. 47th St. (239-6200).*

Sakina's Restaurant—Writer and performer Aasif Mandvi dramatizing the Indian immigrant experience through his tale of opening a New York restaurant. $30. Mon. and Wed.–Sat. at 8, Sun. at 7. In previews for a 6/24 opening. *American Place Theatre, 111 W. 46th St. (239-6200).*

The Skin of Our Teeth—Thornton Wilder won a Pulitzer for it; now the Public is making it its first Central Park offering of the season. Starring John Goodman, Kristen Johnston, and Frances Conroy. Free. Call for specific showtimes. In previews for a 6/28 opening. *Delacorte Theater in Central Park (539-8750).*

The Winds of God—A drama about two Tokyo comedians who find themselves reincarnated as Kamikaze pilots. Written and directed by preeminent Japanese actor Masayuki Imai. $25. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. Previews begin 6/21 for a 6/23 opening. *Judith Anderson Theatre, 422 W. 42nd St. (279-4200).*

Now Playing

As Thousands Cheer—Irving Berlin's 1933 satire of the famous and well-to-do. With sketches by Moss Hart; starring B. D. Wong and Judy Kuhn. $30. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3. Through 7/18. *Greenwich House Theater, 27 Barrow Street. (541-8441).*

Aunt Chooch's Birthday—The old broad turns 75 and you're invited. More interactive theater from *Tony 'n' Tina* director Larry Pellegrini with dinner, dancing, and lots of family squabbling. $65. Thurs.–Sat. at 8, Sat. at 2 and Sun. at 3. *Vegas Room, 221 W. 46th St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Dinah Was—Before dying at age 39, Dinah Washington, who immortalized "Come Rain or Come Shine" and other hummable lovelies, became the first black woman to appear on the all-white pop charts. Yvette Freeman (*ER, Working*) tells her story in this new play with music. $25–$47.50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Gramercy Theatre, 127 E. 23rd St. (307-4100).*

Eddie Izzard: Dress to Kill—Britain's hottest, cross-dressingest comic offers his views on dinosaurs, the space program, and being raised by wolves. $35–$40. Tues.–Sat. at 8:30. Through 7/11. *Westbeth Theatre Center, 151 Bank St. (307-7171).*

An Evening with Quentin Crisp—The naked civil servant reprises his 1978 one-man show—and, as a bonus, answers written questions from the audience. $25. Wed.–Sun. at 8. Through 7/5. *Grove Street Playhouse, 39 Grove St. (330-7200).*

Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

The Fishkin Touch—Jewish Repertory Theatre presents a new musical about Boris Fishkin, 1910 matinee idol of the Second Avenue Theatre. Book by David Javerbaum, lyrics by Lenore Skenazy and music by Greg Armbruster. $35. Tues.–Thurs. and Sat. at 8, Sun. at 7, Wed. and Sun. at 2. Through 6/28. Playhouse 91, 316 E. 91st St. (831-2000).

Forbidden Broadway Strikes Back!—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $40–$45. Mon., Wed.–Fri. at 8:15, Sat. at 2:30 and 8:15, Sun. at 3:30 and 7:30; food and drink available/optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding,* written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $37.50–$57.50, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 2 and 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse, 15 Vandam St. (691-1555).*

Gross Indecency: The Three Trials of Oscar Wilde—From letters, biographies, and court transcripts, writer-director Moisés Kaufman has put together an ab-

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Photograph by Walter Garschagan.

OFFICIAL RULES FOR THE
VISA CONSUMER SWEEPSTAKES

1. To Enter: No Purchase or Obligation Necessary. Sweepstakes runs from 6/1/98 – 8/31/98. An eligible Visa cardholder automatically receives one sweepstakes entry for each purchase made with his/her Visa® card from 6/1/98 – 8/31/98. Only purchases made with a Visa card in good standing as of 5/31/98, issued in the U.S. by a participating financial institution and processed through Visa U.S.A. Inc.'s transaction processing system are eligible for automatic entry. Cash advances, balance transfers, non-U.S.-dollar purchases, and Interlink®-processed transactions are excluded from entry. Cards which are stolen, fraudulent, tampered with or otherwise altered are not eligible for automatic entry. To enter without purchase or obligation, hand-print your name, address, city, state, zip, day and evening phone numbers, and the words "Visa Famous Streets of America Sweepstakes" on a 3" x 5" card and mail in a #10 envelope to: Visa Famous Streets of America Sweepstakes, P.O. Box 4033, Grand Rapids, MN 55745-4033. Entries must be postmarked by 8/31/98 and received by 9/7/98. Enter as often as you wish, but each entry must be mailed separately. No mechanical reproductions permitted. Entries become the property of Sponsor and will not be returned. **2. Drawing:** On or about 9/12/98, a random drawing from all entries received (transactions and mail-ins) will be conducted by Visa U.S.A. Inc. Odds of winning depend on total number of eligible entries received. One (1) prize per household. All prizes will be awarded. **3. Prizes:** One (1) Grand Prize of a trip for two (2) to a Famous Street location of winner's choice in the U.S. and $25,000 in cash that may be used toward a shopping spree. Trip includes first-class air transportation for two on a major airline from a major airport nearest the winner's home to one of the following cities: San Francisco, CA, Los Angeles, CA, Orange County, CA, Chicago, IL, Atlanta, GA, Miami, FL, New York, NY, New Orleans, LA or Philadelphia, PA; hotel accommodations (double occupancy) for 7 days/6 nights, 7 day compact car rental (subject to rental car company's regular restrictions), $1,400 in cash that may be used toward meals, and $15,000 in cash that may be used toward taxes on prize. Total Approximate Retail Value (ARV) of Grand Prize is $50,000. Trip is subject to availability and must be taken within one year of notification. Nine (9) First Prizes: $1,000 in Visa Travelers Cheques, ARV: $9,000. No substitutions, cash equivalents, or transfers of prizes permitted except at the sole discretion of the Sponsor. Winners are responsible for payment of taxes on prizes and for any other expenses relating to the use of prizes. Total ARV of all prizes: $59,000. **4. Eligibility:** Sweepstakes open to all legal U.S. residents 18 years or older as of 6/1/98. Employees of Visa U.S.A. Inc., Visa International Service Association, their Member financial institutions, their subsidiaries, affiliates, prize suppliers, and advertising and promotion agencies of Visa U.S.A., Inc., including Highway One, Inc. and Marden-Kane, Inc., and their immediate families (spouse, parents, children, siblings and their spouses) and individuals living in the same household as such employees are ineligible. Void where prohibited by law. Sweepstakes subject to all applicable federal, state, local laws and regulations. By participating, entrants agree to these official rules and accept decisions of Sponsor as final. **5. To Claim Prize:** Winners will be notified by certified mail and will be required to complete and sign an Affidavit of Eligibility and Liability and, where legal, a Publicity Release, which must be returned within 14 days after prize notification or prize will be forfeited and awarded to an alternate winner. Winner's guest must be 18 or older or an immediate family member, and must execute a Liability Release and, where legal, a Publicity Release prior to the issuance of travel documents. **6. Limitation of Liability:** Sponsor is not responsible for printing or typographical errors in any sweepstakes-related materials; stolen, lost, late, misdirected, damaged, incomplete, or illegible entries; or transactions that are processed late or incorrectly or are lost due to computer or electronic malfunction. Sponsor reserves the right to cancel or modify sweepstakes if fraud or technical failures compromise the integrity of sweepstakes as determined by Sponsor at its sole discretion. **7. Winner's List:** For a list of winners, send a self-addressed, stamped envelope to: Famous Streets of America Sweepstakes Winners, P.O. Box 714, Sayreville, NJ 08871-0714. Requests must be received by 10/31/98. **8. Sponsor:** Visa U.S.A. Inc., P.O. Box 8999, San Francisco, CA 94128-8999. Administrator: Marden-Kane, Inc., 36 Maple Place, Manhasset, NY 11030.

sorbing show about Oscar Wilde's 1895 trial for "gross indecency with male persons." $20–$47.50. Tues.–Fri. at 8, Sat. at 2 and 8, and Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta Lane (307-4100).*

Hedwig and the Angry Inch—John Cameron Mitchell—actor, director, and founding member of the Drama Dept.—wrote and stars in this rock concert–cum–musical, in which a German war bride finds herself in a Kansas trailer park and achieves self-actualization, not to mention tabloid fame, through songwriting. Featuring Stephen Trask and his downtown band, Cheater. $40. Mon. and Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. Opened 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (239-6200).*

Howard Crabtree's When Pigs Fly—An irrepressible, technicolor celebration of puns, fabric, and gay life. Its costumer and musical "conceiver," Howard Crabtree, died in June of 1996, just days after completing the revue. $45. Mon. and Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 5. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $47.50–$50. Mon.–Wed. at 8, Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 7:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Jails, Hospitals, & Hip-Hop—Danny Hoch, the *bandittel* from Queens, plays twelve urban misfits, then spews buckets of vitriol at Jerry Seinfeld. $10–$25. Wed. and Thurs. at 8:30, Fri. and Sat. at 8:30 and 11. Through 6/27. *P.S. 122, 150 First Ave., at 9th St. (477-5288).*

The Jello Is Always Red—A three-person musical revue by Clark Gesner, who did the book, music, and lyrics to *You're a Good Man, Charlie Brown.* Songs in this one include "The Peanut Butter Affair" and "There Is Always Some More Toothpaste in the Tube." $30–$35. Wed.–Sat. at 8, Sun. at 7, Wed., Sat. and Sun. at 2:30. Through 6/28. *Theatre at Saint Peter's Church, Lexington Ave., at 54th St. (935-5820).*

Jodie's Body—A one-woman play about art, the body, and the fall of apartheid. Written and performed by the Uganda-raised actress Aviva Jane Carlin. $18. Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7, Mon. at 8. Through 6/29. *Gene Frankel Theatre, 24 Bond St. (279-4200).*

Labor Day—A. R. Gurney revisits John, the main character in *The Cocktail Hour,* in his new play about the obscenities of show business. Directed by Jack O'Brien. $47.50. Tues.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 2:30 and 7. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

Lillian—David Cale's wistful, gentle one-man show about a middle-aged woman who falls in love with a man half her age. $25. Tues.–Fri. at 8, Sat. at 4 and 8, Sun. at 3 and 7. *Playwrights Horizons' Studio Theater, 416 W. 42nd St. (279-4200).*

Love's Fowl—A multimedia puppet opera about Chicken Little, or *La Pulcina Piccola,* who famously believes the world is about to end. With clothespin creatures by Susan J. Vitucci and music by *Dreamgirls'* Henry Krieger. $35. Mon.–Fri. at 8, Sat. at 3 and 8. New York Theatre Workshop, 79 E. 4th St. (460-5475).

Manhattan Music: A Performance Festival—Manhattan Theatre Club presents a trio of cabaret acts, each with its own three-week engagement in venues about town. Crooning through 6/28: the redoubtable James Naughton. Beginning 6/30: *Hot Mouth,* a postmodern oratorio conceived by Grisha Coleman. $35. Tues.–Fri. at 7:30, Sat. and Sun. at 3 and 7:30. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

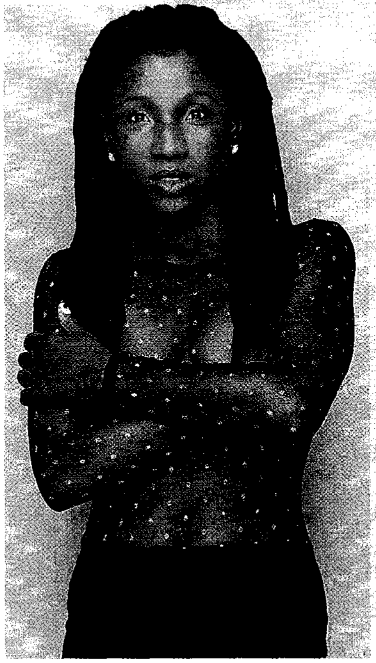
A New Brain—Shortly after winning a pair of Tonys for *Falsettos,* William Finn was rushed to the hospital for emergency brain surgery and told that his songwriting ability might be forever compromised. This new musical, which he also created with James Lapine, is an autobiographical account of the introspective period Finn spent in a hospital bed, contemplating the possibility of a more limited future. $55. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. 239-6200.*

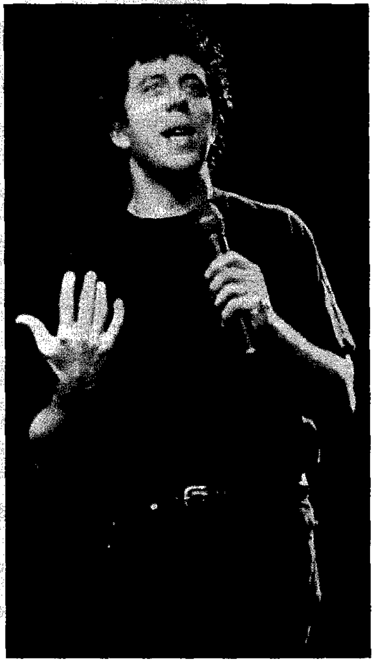
Peep Show—The latest installment in the Ronnie Larsen chronicles of New York sleaze. $30–$40. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. Opened 3/31/98. *Actors' Playhouse, 100 Seventh Ave. South, at Sheridan Sq. (239-6200).*

Pera Palas—This drama by Sinan Unel roams over nearly 100 years and tells three separate stories, all of people trying to build a bridge—not just to the new millennium, but over the Bosphorus, in order to reconcile Turkey's past with its present. Starring Lou Liberatore and Turkey's leading stage and film actor, Ali Poyrazoglu. $20. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 7/19. *McGinn Cazale Theatre, 2162 Broadway, at 76th St. (354-2220).*

Performance
Lone Ragers

A pair of solo performances, one in a shadowbox and the other in open air: Hazelle Goodman, the engaging prostitute from Woody Allen's *Deconstructing Harry,* resurrects her twelve-character *Hazelle!* on June 25 at Cami Hall; Eric Bogosian, now a middle-aged *enfant terrible,* does highlights from his best shows at the Prospect Park Bandshell on June 26. Call (841-9500) for tickets and more information about her gig; simply show up at 7:30, with a $3 donation in hand, to see his. (For more information about *Celebrate Brooklyn!,* call 718-855-7882, ext. 52)





Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Power Plays—A series of three one-act comedies, starring and written by Alan Arkin and Elaine May. $47.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2:30. Opened 5/21/98. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

Quidam—Cirque Du Soleil's ninth spectacular—which should, like its previous eight, chill, tickle, and trompe many an oeil. $15.75–$59.50. Tues.–Thurs. at 8, Fri. at 6 and 9:30, Sat. at 4:30 and 8:30, Sun. at 1 and 5. Through 7/5. *Big Top at Battery Park City. (1-800-678-5440).*

R & J—A four-man, prop-free version of *Romeo and Juliet* that will likely stand out among the tragedy's many newfangled interpretations. $40. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *John Houseman Studio Theatre, 450 W. 42nd St. (239-6200).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. Even the Ca*th*tilian li*th*p ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97.) $42.50–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. *Triad Theatre, 158 W. 72nd St. (799-4599).*

Smoke on the Mountain—A new production of the gospel musical comedy by Connie Ray. $35–$40. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Lamb's Theatre, 130 W. 44th St. (239-6200).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

Stupid Kids—John C. Russell's black comedy about a quartet of four suburban teenagers. Directed by Michael Mayer. $30. Mon.–Fri. at 8, Sat. at 3 and 8. Through 6/27. *WPA Theatre, 519 W. 23rd St. (206-0523).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.,* then a reception at *Vinnie's, 147 Waverly Pl.,* with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(239-6200).*

Villa Villa—De La Guarda, a young theater troupe from Argentina, performs a show that's part carnival, part rock concert, part ballet—all above the audience's heads. $45. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 4 and 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

Visiting Mr. Green—Eli Wallach, who made his Broadway debut more than a half-century ago, stars in this new comedy about a relationship between a young man and an older Jewish widower. $35–$45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Union Square Theatre, 100 E. 17th St. (505-0700).*

You Never Can Tell—The Roundabout returns to its roots—and what it does best—with this early comedy by George Bernard Shaw. Directed by Douglas Martin. $45. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. *Roundabout's Laura Pels Theatre, 1530 Broadway, at 45th St. (719-1300).*

Photograph, right, Joan Marcus.

art

Andrea Zittel...Bathroom Show

Galleries

Solos

Madison Avenue and Vicinity

James Lee Byars—Four early drawings in ink on paper and a single wooden figurative sculpture; through 8/31. Werner, 21 E. 67th St. (988-1623).

Melinda Stickney-Gibson/Nancy Cohen—Lyrical abstractions painted on the covers of small books/Assemblages of handmade paper and familiar objects. Through 7/31. Kouros, 23 E. 73rd St. (288-5888).

Steve Wheeler—Color silk-screen prints with Cubist, Surrealist, and Automatist influences; 7/8–8/28. York, 21 E. 65th St. (772-9155).

57th Street Area

Robert Berlind—Small on-site and large studio paintings of reflective surfaces of streams and ponds and of the woods near the artist's summer home in the Catskills; through 7/17. DeNagy, 724 Fifth Ave. (262-5050).

Shirley Goldfarb—A survey of paintings by the artist (1925–1980), who began as a gestural abstractionist, then switched to a controlled, minimal style characterized by small strokes of color in mosaic-like patterns; through 9/4. Zabriskie, 41 E. 57th St. (752-1223).

Ynez Johnston—Mixed-media paintings combining symbols, calligraphy, and jigsaw geometry; through through 7/10. Schmidt-Bingham, 41 E. 57th St. (888-1122).

Paul Klee—Paintings, drawings, and prints from all periods of the artist's career; through 7/23. Krugier, 41 E. 57th St. (755-7288).

McDermott & McGough—"Sentimental Education," a set of eight photogravures depicting the artists' clothing and studio and household belongings; through 8/31. Marlborough, 40 W. 57th St. (541-4900).

Anne Ryan—*Collages from the fifties;* through 7/31. Washburn, 20 W. 57th St. (397-6780).

SoHo and TriBeCa

Kelly Anne Burns/Robert Straight—Recent abstract paintings and works on paper by both; through 7/11. M-13, 72 Greene St. (925-3007).

Brian Clarke—A stained-glass wall dedicated to Linda McCartney; through 9/12. Shafrazi, 119 Wooster St. (274-9300).

Jane Kaplowitz/Dave Muller—Wall drawings and works on paper/Drawings, watercolors, and paintings. Through 7/24. Marcus, 578 Broadway (226-3200).

Mike Kelley and Tony Oursler—A collaborative work titled *The Poetics Project 1977–1997* that consists of five color projections with musical soundtracks by the Poetics, an artists' rock band that Kelley and Oursler were members of in the seventies and eighties; through 7/31. Lehmann Maupin, 39 Greene St. (965-0753). See "Mike Kelley and Tony Oursler" under "Solo Shows, Chelsea."

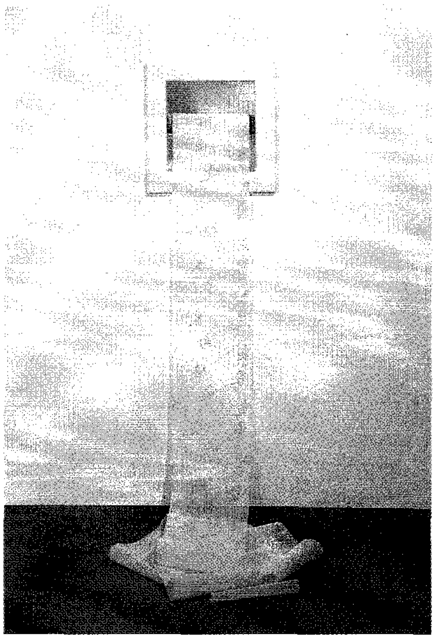
Thom Merrick—Wall reliefs of "handwritten" words constructed from copper tubing; through 7/31. Gibson, 568 Broadway (925-1192).

Marc Quinn—Cast-bronze, rubber, and polyurethane sculptures on the subject of mortality, by a British artist known for his work incorporating human bodily fluids; through 7/2. Gagosian, 136 Wooster St. (228-2828).

Daniel Spoerri—Works from the artist's archives on loan from the Swiss National Library of Switzerland, as well as pieces that are pertinent to his stay in New York in 1963–64; through 7/3. Swiss Institute of New York, 595 Broadway (925-2035).

Tabboo!—Paintings of Manhattan night scenes; through 7/3. Wooster Gardens, 558 Broadway (941-6210).

Installation **Thankfully, there are no bodily fluids (or solids) in "Bathroom." Instead, this squeaky-clean group show, curated by critic Wayne (*Jackie Under My Skin*) Koestenbaum, favors works that embody the antiseptic aesthetics of hygiene—by Marilyn Minter, Gerhard Richter (below), Neil Winokur, and others. At Thomas Healy Gallery, 530 West 22nd Street; through August 7.**



Photograph courtesy of the Thomas Healy Gallery.

Claude Wampler—Three installations combining sculpture, performance, and video; through 7/11. Postmasters, 80 Greene St. (941-5711).

Chelsea

Dove Bradshaw—Three series of works that continue the artist's exploration of natural processes, time, change, chance, and decay; through 7/10. Kirkland, 504 W. 22nd St. (627-3930).

Deborah Brown—Recent paintings of wild birds in fantastic settings; through 7/31. Morthland, 225 Tenth Ave. (242-7767).

Mike Kelley and Tony Oursler—A collaborative work titled *The Poetics Project: 1977–1997* that incorporates painted panels, video projections, sculpture, music, and drawings in a dense, mazelike installation; through 9/12. Metro Pictures, 519 W. 24th St. (206-7100). See "Mike Kelley and Tony Oursler" under "Solo Shows, SoHo and TriBeCa."

Ellen Levin—An installation in which objects, figures, and birds in metal, wood, and plastic appear to have been thrown across the floor; through 7/7. Conde, 529 W. 20th St. (691-9866).

Charles Long—New sculpture; through 7/24. Bonakdar, 521 W. 21st St. (414-4144).

Stefanie Nagorka—Recent drawings, ranging from small studies in beeswax on paper to immense graphite drawings on wax-dipped paper sheets; through 7/3. Debs, 529 W. 20th St. (647-7080).

David Reed—A new configuration of video insertions and paintings from the artist's ongoing *Las Vegas Piece;* through 7/3. Protetch, 511 W. 22nd St. (633-6999).

Ilona Malka Rich—*Large sculptures painted with realist vignettes and cartoon imagery;* through 7/2. Dorfman Projects in collaboration with Gracie Mansion Gallery, 529 W. 20th St. (352-2272).

Richard Tsao/Madeline Weinrib—Paper layered on round Plexiglas plates/Botanical drawings. Through 7/18. De Chiara/Stewart, 521 W. 26th St. (967-6007).

Jane and Louise Wilson—A collaborative installation of wall projections and photographic stills that depict the hallways, interrogation rooms, and office interiors of Stasi City, the unofficial name for a site in East Berlin where the GDR's intelligence service, the Staatsicherheit, once operated; through 7/11. 303, 525 W. 22nd St. (255-1121).

Andrea Zittel—New living environments from the artist's ongoing "A-Z" series; through 7/10. Rosen, 525 W. 24th St. (627-6000).

Other

Joan Personette—Paintings and costume designs, as well as photographs, film footage, and posters documenting her career as a costume designer for Broadway musicals; through 8/9. Courtyard Gallery, World Financial Center, 220 Vesey St., lobby level (945-0505).

Group Shows

Madison Avenue and Vicinity

Baumgold—128 E. 72nd St. (861-7338). New works by Blosser, Borocz, Forman, Friedman, others; through 7/31.

CDS—76 E. 79th St. (772-9555). Paintings and drawings by first- and second-generation Latin American artists, including Berni, Battle-Planas, Fonseca, Figari, others; through 7/31.

Nardin—605 Madison Ave. (486-1888). An exhibition saluting the Long Point Gallery of Provincetown, Massachusetts, with works by Beauchamp, Boghosian, Bowen, Bultman, others; through 7/18.

Taggart—48 E. 73rd St. (628-4000). "Concerning Expressionism: American Modernism and the German Avant-Garde"; through 7/31.

57th Street Area

Clark—24 W. 57th St. (246-2205). "Scandinavian Ceramics," with works by Lindberg, Stalhane, Brik, others; through 7/3.

Ground Rules:

Galleries are generally open Mon. through Fri. from between 10 and 11 to between 5 and 6.

Danese—41 E. 57th St. (223-2227). "Large Scale," with works by Le Va, LeWitt, Mangold, Scully, others; through 7/24.

DC Moore—724 Fifth Ave. (247-2111). "Food for Thought: A Visual Banquet," with works by Avery, Bates, Bishop, Buck, others; 6/24–8/12.

Emmerich—41 E. 57th St. (752-0124). "Painting in Provincetown," with works by Avery, Hofmann, and Tworkov; through 7/31.

Fischbach—24 W. 57 St. (757-0202). "Summer and Some Aren't," paintings, sculptures, and works on paper inspired by summer retreats; through 8/15.

French—24 W. 57th St. (247-2457). Paintings of landscapes and interiors by Adonis, Anderson, Berg, Carey, others; through 8/22.

McGrath—20 W. 57th St. (956-3366). Sculpture by Amato, Graham, Karella, Twombly; paintings by Caracciolo, Fendrich, Meyer, Trujillo, others; through 9/5.

Ryan—24 W. 57th St. (397-0669). Prints by Attie, Bailey, Feldman, Garfinkel, others; through 7/31.

Tatistcheff—50 W. 57th St. (664-0907). "Summertime," with works by Aponovich, Dewey, Freeman, Harkins, others; through 8/14.

SoHo and TriBeCa

Algus—25 Thompson St. (966-1758). "Orange," with works by Arlen, Fangor, Krushenick, Stanley, others; through 7/11.

Basilico—26 Wooster St. (966-1831). "Deep Thought," with works by Becher, Bochner, Bunn, Chan, Schatz, others; through 7/31.

Beitzel—102 Prince St. (219-2863). "Knowing Children," with works by Baechler, Bailey, Bey, Carnwath, others; through 7/31.

Collins—83 Grand St. (226-1861). "Over the Mantle, Over the Couch," with works by Basora, Bill, Cemin, Chia, others; through 7/31.

CRG—93 Grand St. (966-4360). "Jesus Chrysler," with works by Christy, Conner, Gantz, Kells, McCann, Sohn; through 7/17.

Deitch Projects—76 Grand St. (343-7300). "Paintings from Another Planet," works by Los Angeles artists Appel, Argent, Calame, Cook, others; through 7/31.

Drawing Center—35 Wooster St. (219-2166). Works by Ali, Barker, Erenberg, Faust, others; 6/26–7/31.

Feature Inc—76 Greene St. (941-7077). An exhibition of works by Hawkins, Hug, Ono; through 7/31.

Golden—39 Wooster St. (274-0080). "Pay-Per-View," with works on paper by Alvarez, Benzing, Chun, Kimmel, through 7/13.

Kelly—43 Mercer St. (343-2405). "Contemporary Self Portraits," an exhibition of autobiographical works by young artists, curated by Jens Hoffmann; through 7/24.

Ross—568 Broadway (343-2161). "Peep Show," with works by Alpern, Arndt, Barsness, Bowen; through 7/24.

Thread Waxing Space—476 Broadway (966-9520). An exhibition exploring the relationship between filmmaker David Cronenberg's work and that of a group of contemporary artists, with works by Acker, Baudrillard, Crockett, Rockman, others; through 7/18.

123 Watts—123 Watts St. (219-1482). "Skin Deep," new works by Brennan, Cormand, Episalla, Sheinkman, others; through 7/11.

Woodward—476 Broome St. (966-3411). "Paper Invitational," with works by Aruaz, Bastida, Beauchamp, Breen, others; through 7/28.

Chelsea

Alexander and Bonin—132 Tenth Ave. (367-7474). Drawings and objects from Benedict, Chaudouet, Schneider, Shrigley; through 7/31.

Billis—526 W. 26th St. (645-2621). "10 Women," with works by Barr, Blair, Bruno, Gillespie, others; through 7/25.

Cheim & Read—521 W. 23rd St. (242-7727). "Small paintings," with works by Burton, Fishman, Meller, Uslé, others; 7/1–7/31.

Clementine—526 W. 26th St. (243-5937). "Summer Bonanza," with works by Bauer, Brawley, Evans, Logan, Ruyter; through 7/31.

Cristinerose—529 W. 20th St. (206-0297). "The Theater of Cruelty," with works by Blake, Blondel, Boyd, Galas, others; through 7/25.

D'Amelio Terras—525 W. 22nd St. (352-9460). "Humble County," with works by Apfelbaum, DeBellevue, Feher, Friedman, others; through 7/31.

Feigen Contemporary—535 W. 20th St. (929-0500). "Inglenook," with works by Artschwager, Auder, Blake, Brackman, others; through 7/31.

Healy—530 W. 22nd St. (243-3753). "Bathroom," guest-curated by Wayne Koestenbaum, with works by Clem, Minter, Warhol, Waters, others; through 8/7.

Kempner—501 W. 23rd St. (206-6872). "Now & Then," with works by Frankenthaler, Johns, Marden, Rauschenberg, Warhol, others; through 7/31.

Marks—523 W. 24th St. (243-0200). Works by Grigely, Rondinone, and Wilson; through 7/31.

Stux—529 W. 20th St. (352-1600). "Invitational '98," with works by Bergstein, Lazzarini, Piemontese, Yamanaka, others; through 7/10.

Taylor—529 W. 20th St. (463-7166). "Objects of Desire," with works by Cemin, Fox, Gimblett, Goodman, others; through 7/11.

Team—527 W. 26th St. (279-9219). "Channel 3," with works by Brunetti, Emin, Levy, Ortuno, others; 7/1–8/14.

Tibet House—22 W. 15th St. (807-0563). "The Tibetan Art of Healing," paintings by Nepali artist Romio Shrestha in collaboration with 40 Nepali and Tibetan artists, based on diagrams and illustrations from seventeenth-century Tibetan medical texts; through 8/14.

Tonkonow—601 W. 26th St. (255-8450) and Bound & Unbound, 601 W. 26th St. (463-7348). "Disappearing Act," with works by Byars, Roth, Warhol, Weiner, others; through 8/1.

Weber—529 W. 20th St. (691-5711). "Matched Pairs," with works by Antonaci, Aycock, Buren, Buvoli, others; through 7/31.

Other

Pelavin—13 Jay St. (925-9424). Paintings, works on paper, and drawings by Costan, Craddock, Crane, Crull, others; through 7/31.

Snug Harbor Cultural Center—1000 Richmond Terrace, Staten Island (718-448-2500). "Ahab's Wife," with works by Driscoll, Gillespie, Sans-Arcidet, Scott; through 10/4.

White Columns—320 W. 13th St. (924-4212). "Wall Work," with works by Huang, Poorbaugh, Stern, Welsh, others; through 7/12.

Williamsburg Art & Historical Center—135 Broadway, Brooklyn (718-963-1150). "Coney Island," cutouts, constructions, painted assemblage, and banners by Marano, Eagan, and Roberts; through 7/12.

Photography

Michael Ackermann—Recent photographs that depict the people of Cabbagetown, the oldest industrial settlement in Atlanta; through 7/26. Bodell, 13 E. 7th St. (477-1820).

Manuel Alvarez Bravo—The 95-year-old photographer's recent photographs of his garden in Mexico; through 7/24. Witkin, 415 W. Broadway (925-5510).

De Lellis—47 E. 68th St. (327-1482). "Ship/Shape," photographs of nautical subjects by American and European photographers, among them Margaret Bourke-White, James Doolittle, Herbert Matter, Edward Steichen, Weegee; through 8/29.

E3—47 E. 3rd St. (982-0882). Images of tattoos by seventeen photographers; through 7/11.

Greenberg—120 Wooster St. (334-0010). "Take the A Train," images of New York City subways and trains by Ralston Crawford, Arnold Eagle, Robert Frank, Arthur Leipzig, Helen Levitt, Louis Stettner, Dan Weiner, and others; through 8/15.

ICP—1130 Fifth Ave., at 94th St. (860-1777, ext. 100), Tues. 11–8 (6–8 voluntary contribution), Wed.–Sun. 11–6; $5.50, $4 seniors and students. "Comparative Concepts: Photographs by August Sander, Karl Blossfeldt, Albert Renger-Patzsch, and Bernd and Hilla Becher; through 9/13.

ICP Midtown—1133 Sixth Ave., at 43rd St. (768-4682), Tues. 11–8 (6–8 voluntary contribution), Wed.–Sun. 11–6; $5.50, $4 seniors and students. "Mathew Brady's Portraits: Images as History, Photography as Art." A retrospective of more than 100 images by the American photographer (1823?–1896) known for his Civil War photographs; through 9/6. . . . "A Bronx Family Album: The Impact of AIDS by Steve Hart"; through 9/6.

Kasher—54 N. Moore St. (966-3978). "Magnificent Joints: Vintage Skeletal Photographs and Decorative Period Frames, 1855–1945, From the Burns Collection"; through 7/4.

Didier Massard—Staged color photographs that depict imagined versions of exotic locales; through 7/3. Saul, 560 Broadway (431-0747).

Herbert Matter—A survey of the artist's photographs, including images of works by Giacometti, Calder, and other artists he admired. At the New York Studio School, 8 W. 8th St. (673-6466), through 6/27, and Staley-Wise, 560 Broadway (966-6223), through 7/4.

Linda McCartney—The late photographer's recent unpublished photographs of the Sussex countryside, East Hampton beaches, and the coastline of Brazil, and of simple still-life compositions; through 7/2. Benrubi, 52 E. 76th St. (517-3766).

Miller—138 Spring St. (226-1220). "Formication," images of insects in nineteenth- and twentieth-century photographs by Bidaut, Campus, Chalmers, Gall, Schierlitz, the Starns, Sugiura, others; recent landscape photographs of the United States by Toshio Shibata that were commissioned by the Museum of Contemporary Art, Chicago; through 7/10.

Platinum—551 W. 22nd St. (352-0070). Photographs of New York by Coburn, Haviland, Stieglitz, Strand, Trager, Yang; through 7/31.

SoHo Triad—107 Grand St. (965-9500). Photographs of New York by Abbott, Bridges, Stieglitz, others; through 7/19.

Josef Sudek—Vintage pigment and silver prints by the Czech photographer, including still lifes, landscapes, flower studies, and building interiors; through 8/1. Klotz, 22 E. 72nd St. (327-2211).

Museums

American Craft Museum—"Objects of Our Time." Ceramics, furniture, textiles, wood, glass, book arts, and jewelry by 80 British artists and designers; through 9/6. . . . "Ties That Bind: Fiber Art by Ed Rossbach and Katherine Westphal From the Daphne Farago Collection." Fiber works by Charles Edmund Rossbach and his wife, Katherine Westphal, spanning the sixties through the nineties; through 9/6. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay what you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"Spirits in Steel: The Art of the Kalabari Masquerade." Life-size steel sculptures by Sokari Douglas Camp that were inspired by the traditional masquerades of the Kalabari people of the Eastern Niger Delta, and masks from the collections of the American Museum of Natural History and the British Museum; through 10/12. . . . "Kings, Chiefs, Women of Power, Nigeria: Photographs by Phyllis Galembo." Large-format color portraits of the women and men of the Benin and Yoruba kingdoms and the Western Igbo in southern Nigeria; through 6/28. . . . "The Nature of Diamonds." An exhibition exploring all aspects of the mineral, from its geological origins to its place in history, art, adornment, and literature, featuring significant gems from around the world; through 8/30. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"The Narrative Thread: Contemporary Women's Embroidery From Rural India." A selection of 30 embroidered quilts that were made by Indian women from rural Bihar through the assistance of Adithi, a nonprofit organization; through 8/8. . . . "More Than Meets the Eye: Japanese Art in the Asia Society Collection"; through 8/16. 725 Park Ave., at 70th St. (517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 seniors and students.

Bard Graduate Center for Studies in the Decorative Arts—"Finnish Modernism in Design: Utopian Ideals and Everyday Ideals, 1930–1997." A survey of works produced by Finnish designers for the ceramics firm Arabia; the glass factories of Iittala, Karhula, and Nuutajarvi; and the textile-and-clothing manufacturer Marimekko; through 7/12. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 seniors and students.

Brooklyn Museum of Art—"Exterior/Interior—The Way I See It: Five Photographers Working in Brooklyn." Works by Peter Garfield, Anne Mandelbaum, Susan Daboll, Martin Dixon, and Michael Spano; through 8/16. . . . "Jewels of the Romanovs: Treasures of the Russian Imperial Court." 250 objects and works of art spanning three centuries of the Romanov Dynasty, among them royal portraits, court gowns, military uniforms, and a selection of Crown Jewels; through 7/5. . . . "Masters of Color and Light: Homer, Sargent, and the American Watercolor Movement." Approximately 150 works by the American masters drawn entirely from the museum's permanent collection; through 8/23. . . . "Mexican Prints From the Collection of Reba and Dave Williams." 126 prints by 47 Mexican artists, among them José Orozco, Diego Rivera, and Rufino Tamayo; through 8/9. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–9, Sun. 11–6; $4, $2 students, $1.50 seniors.

Cooper-Hewitt National Design Museum Smithsonian Institution—"Under the Sun." An outdoor exhibition of solar and solar electric products; through 10/25. . . . "Opening Our Doors: Selections From the Design Resource Center." Works from the museum's four collecting departments, Drawings and Prints, Wallcoverings, Textiles, Applied Arts, and Industrial Design; through 10/11. . . . Fountains: Splash and Spectacle." The first exhibition to explore the function and design of American and European fountains, featuring original drawings, prints, rare books, photographs, and postcards; through 10/11. 2 E. 91st St. (849-8300), Wed.–Sat. 10–5. Sun. 12–5, Tues. "Under the Sun." An outdoor exhibition of solar and solar electric products; through 10/25. . . . "Fountains: Splash and Spectacle." The first exhibition to explore the function and design of European and American fountains; through 10/11. . . . "Closing Our Doors: Selections from the Design Resource Center." Selections of works from the museum's four collecting departments—Drawings and Prints, Wallcoverings, Textiles, and Applied Arts and Industrial Design; through 10/11. 10–9 (free admission 5–9); $3, $1.50 seniors and students.

Dahesh Museum—"Image and Text: Orientalist Works on Paper From the Permanent Collection." Nineteenth-century paintings, prints, photographs, and illustrated books depicting the Middle East and Africa, by Jean-Léon Gérôme, Wilhelm Gentz, David Roberts, and others; 6/30–9/5. 601 Fifth Ave., at 49th St. (759-0606), Tues.–Sat. 11–6; free.

El Museo del Barrio—"Beatriz Gonzalez: What an Honor to Be With You at This Historical Moment, Works 1965–1997." A retrospective of the Colombian artist's paintings, drawings, and objects; through 10/25. . . . "Guillermo Gómez-Peña's *El Mexterminator.*" An installation of curios, paintings, and other objects; through 6/28. . . . Recurrent Memories: A Site-Specific Installation by Diamantina Gonzalez."; through 6/28. . . . "Carmen Herrera: The Black and White Paintings, 1951–1989." Abstract geometric paintings by the Cuban-born artist; through 6/28.1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—"Fuseli to Menzel: Drawings and Watercolors From the Age of Goethe." German drawings from the collection of the Munich attorney Alfred Winterstein (1895–1976), by Caspar David Friedrich, Henry Fuseli, Adolph Menzel, and others; through 8/30.1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"Police Pictures: The Photographs as Evidence." A survey of forensic and evidentiary photographs from the mid-nineteenth century to the present; through 7/18. 100 Washington Square E. (998-6780), Wed. 11–8, Tues., Thurs., Fri. 11–6, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum—"Vilhelm Hammershoi (1864–1916): Danish Painter of Solitude and Light." Sixty paintings by the Danish artist known for his images of sparsely furnished interiors; through 9/7. . . . "Peggy Guggenheim: A Centennial Celebration." Paintings and sculptures from Peggy Guggenheim's collection, as well as guest books and other memorabilia from the collector's Venice house; through 9/2. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

Guggenheim Museum SoHo—"Fabrizio Plessi." Four large-scale video installations; through 9/20. 575 Broadway, at Prince St. (423-3500), Sun. and Wed.–Fri. 11–6, Sat. 11–8 (6–8 pay what you wish); $8, $5 seniors and students.

Jewish Museum—"George Segal, A Retrospective: Sculptures, Paintings, Drawings." A survey of the artist's works made between 1958 and 1996; through 10/4. . . . "An Expressionist in Paris: The Paintings of Chaim Soutine." The first museum exhibition devoted to the painter's work in nearly five decades, focusing on the period between Soutine's arrival in Paris in 1913 and his death there during World War II; through 8/16. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5, free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Sir Edward Burne-Jones." The first comprehensive American exhibition devoted to the paintings and decorative works of the nineteenth-century British artist (1833–1898), who was among the second generation of Pre-Raphaelites; through 9/6. . . . "The Unicorn Tapestries." A short-term exhibit of the renowned tapestries while renovations are being made to their permanent display area at the Cloisters; 7/1–9/6. . . . "Jean Dunand." Furniture and decorative objects by the French Art Deco metalworker and lacquer artist, from the museum's own collection; through10/25. . . . "The Paintings of Judith Rothschild: An Artist's Search." Paintings by an American artist (1921–1993) who studied with Hans Hoffmann and Stanley William Hayter and is best known for her collages; through 9/6. . . . "The Nature of Islamic Ornament, Part I: Calligraphy." An exhibition surveying the development of Islamic calligraphy; through 6/28. . . . "American Ingenuity." A survey of twentieth-century American sportswear; through 8/16. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum at the Fashion Institute of Technology—"Innovation/Imitation: Fashionable Plastics of the 1930s." A survey of textiles, garments, accessories, and decorative objects made with various kinds of plastics; through 8/1. Seventh Ave. at 27th St. (217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

Museum for African Art—"Masterpieces From Central Africa." Central African objects on loan from the Royal Museum of Central Africa in Tervuren, Belgium; through 8/9. 593 Broadway (966-1313), Tues.–Fri. 10:30–5:30, Sat. 12:30–8, Sun. 12:30–6; $5, $2.50 seniors, students, and children.

Museum of American Folk Art—"Mary Ann Willson: Artist Maid." A survey of watercolors by the ear-

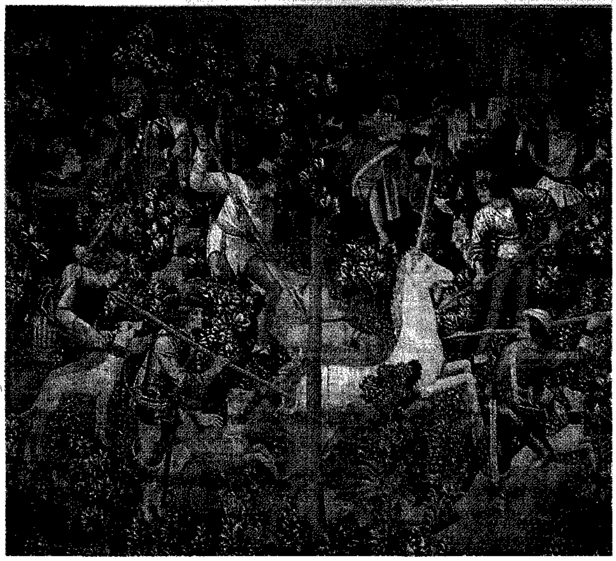
On View

Magic Carpets

Unique among New York's innumerable summer sublets is the temporary relocation of the cherished unicorn tapestries that normally reside in Fort Tryon Park. *The Hunt of the Unicorn*, a woven narrative in seven giant panels, will be housed at the Metropolitan Museum from July 1 to September 6 while its customary home in the Cloisters (the museum's idyllic medieval branch) is being renovated.

Designed in Paris and woven in the Southern Lowlands or northern France about 500 years ago, the work had an up-and-down existence in France, the low point of which was an ignominious stint on a farm as winter covering for stored vegetables. In 1922, John D. Rockefeller Jr. bought six tapestries after they were exhibited by a French dealer at the Anderson Galleries in New York (fragments of a seventh tapestry were purchased from the De La Rochefoucauld family) and gave them to the Met in 1937, where they have fascinated art connoisseurs and kindergartners ever since. The latter respond with delight to the series's profuse and detailed representations of nature, both animal and vegetable: hunting hounds, rabbits, irises, pomegranates, oaks, elms, and birds of many a different feather, including a brilliant-hued male pheasant admiring his reflection in the water of an ornate fountain by the side of his patient, dun-colored mate.

The adult crowd marvels, too, at the human faces—particularly in the forceful and highly individual portraits of the men lusting for the hunt—and in the unicorn's as well, which over the course of the panels reflects fear, pain, profound sorrow, and a final enigmatic repose. **TOBI TOBIAS**



Photograph courtesy of the Metropolitan Museum of Art.

ly-nineteenth-century American folk artist; through 9/27. . . . "Edge to Edge: Selections From the Studio Art Quilt Associates." Contemporary quilts by eighteen artists; through 9/27. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Jewish Heritage–A Living Memorial to the Holocaust—"Israel at 50 Years: Diverse Views by Magnum Photographers." Images by Robert Capa, Micha Bar-Am, Leonard Freed, David Seymour and others; 6/25–9/7. . . . Permanent exhibitions of more than 2,000 photographs and 800 historical and cultural artifacts documenting the Jewish experience from the1880s to the present, and 24 films chronicling the memories of Holocaust survivors. 18 First Place, Battery Park City (968-1800), Sun.–Wed. and Fri. 9–5, Thurs. 9–8, eve of Jewish holidays 9–2, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art—"Tony Smith." A retrospective of the sculptor's work; 7/2–9/22. . . . "Aleksandr Rodchenko." Photography, photocollages, and functional and graphic design work by one of the founders of Constructivism; 6/25–10/6. . . . "Bonnard." The first retrospective of the French artist's paintings to be shown in New York since 1964, focusing on his interiors, still lifes, and figure paintings; through 10/13. . . . "New Concepts in Printmaking 2: Willie Cole"; through 10/13. . . . "Giacometti to Judd: Prints by Sculptors"; through 10/13. . . . "Projects 63: Karin Davie, Udomsak Krisanamis, Bruce Pearson, Fred Tomaselli; through 6/30. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"Half Past Autumn: The Art of Gordon Parks." A retrospective of photographs by the photojournalist, filmmaker, novelist, poet, and musician; 7/1–11/1. . . . "Broadway! The Great White Way in 1898." Photographs, costumes, manuscripts, and other memorabilia of New York's theater district of the 1890s; through 1/31. . . . "Bridging New York." An exhibition of paintings, prints, drawings, postcards, and vintage photographs exploring the role played by bridges in the creation of Greater New York; through 6/28. . . . "A Float for All Seasons: New York's Ethnic Parades." A survey of New York City's ethnic parades; through 10/17. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy Museum and School of Fine Arts—"Whistler: Impressions of an American Abroad—Etchings and Lithographs From the Carnegie Museum of Art." A survey of prints by the American expatriate James McNeil Whistler (1834–1903), drawn from the collection of and organized by the Carnegie Museum of Art; through 6/26. . . . "All Things Bright and Beautiful: California Impressionist Paintings From the Irvine Museum"; through 7/5. . . . "California Impressionism: The Stiles and the Bagley Collections"; through 7/5. 1083 Fifth Ave., at 89th St. (369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri, 12–6 (Fri. 5–6 pay what you wish); $5, $3.50 seniors and students.

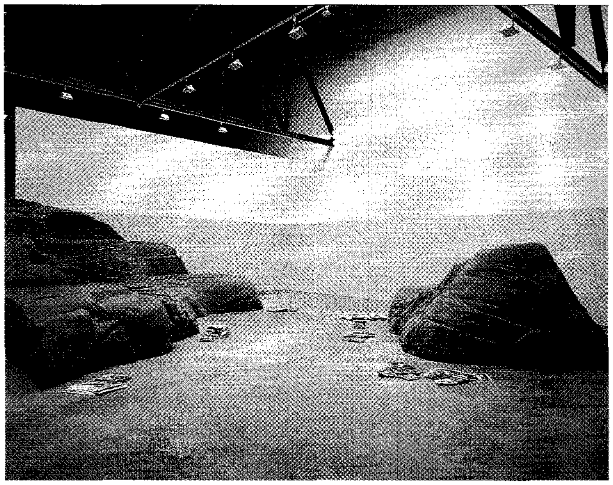
New Museum of Contemporary Art—"Sweet Oblivion: The Urban Landscape of Martin Wong." A retrospective of paintings by the San Francisco–based artist who first came to attention in the eighties for his paintings depicting the graffiti and street-poetry scenes of New York's Lower East Side; through 9/13. . . . "Bill Bidjocka, Los Carpinteros, Rivane Neuenschwander." Works by five young artists, three of whom collaborate as a group, from Cameroon, Brazil, and Cuba; through 9/20. 583 Broadway (219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

New York Public Library—"Particular Voices: Robert Giard's Portraits of Gay and Lesbian Writers"; through 6/27. . . . "A War in Perspective, 1898–1998: Public Appeals, Memory, and the Spanish-American Conflict"; through 8/29. . . . "A Secret Location on the Lower East Side: Adventures in Writing, 1960–1980." An exhibition focusing on the writers, artists, publishers, and communities who produced publications associated with the use of the mimeograph machine from the sixties through the early eighties; through 7/25. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Unconventional Currier & Ives." Lesser-known works produced by the printing firm, among them prints, photographs, certificates, and advertisements; through 7/5. . . . "Militant Metropolis: New York City and the Spanish-American War 1898." A selection of newspapers, caricatures, letters, photographs, and other materials from the Society's Lathrop Colgate Harper Collection of Spanish-American War materials; through 7/12. . . . "New York Landmarks, Present and Future Direction." Photographs of New York City landmarks from the new book *Landmarks of New York III* (Abrams) by Barbaralee Diamonstein-Spielvogel; through 8/23. . . . "Paul Robeson: Bearer of a Culture." An exhibition of photographs and memorabilia commemorating the centenary of the actor's birth; through 7/12. 2 W. 77th St. (873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

Talent
Raugh Power

The latest notion to emerge from Andrea Zittel's 'A-Z' line (furniture, clothing, and architecture with a humorous take on the effects of social codes on design) is "Raugh" (pronounced "raw"), a philosophy of comfort and simplicity, exemplified by the soft, 'Flintstones'-esque sculpted seating below. Pick up a magazine and climb on board! At Andrea Rosen Gallery, 525 West 24th Street; through August 31.



P.S. 1 Contemporary Art Center—"Gordon Matta-Clark: Reorganizing Structure by Drawing Through It." Works on paper, films showing the artist at work, and re-creations of site-specific installations; through 8/30. . . . "Vertical Painting Show"; through 6/28. . . . "Meg Webster 'Pool'"; through 6/28. 22-25 Jackson Ave., at 46th Ave. (718-784-2084), Wed.–Sun. 12–6; $4 suggested donation, $2 students and seniors.

Pierpont Morgan Library—"a.k.a. Lewis Carroll." An exhibition of books and memorabilia marking the centenary of the death of the Reverend Charles Lutwidge Dodgson (1832–1898), focusing on his life as a teacher, mathematician, photographer, and author; through 8/30. . . . "Settling New Scores: Music Manuscripts From the Paul Sacher Foundation." Music manuscripts, letters, and other documents from some 60 composers of this century; through 8/30. . . . "A Seal Upon Thine Heart: Glyptic Art of the Ancient Near East, ca. 2100–500 B.C." A selection of seals from the Library's collection and from the Yale Babylonian Collection, the Metropolitan Museum of Art, and several private collections; through 8/16. 29 E. 36th St. (685-0008), Tues.–Fri. 10:30–5, Sat. 10:30–6; Sun. 12–6; $6; $4 students and seniors.

Queens Museum of Art—"Robert Colescott: Recent Paintings." A survey of paintings from the past ten years that explore issues of racial identity, power, and gender, by the 72-year-old African-American artist; through 8/30. . . . "Dawoud Bey." New large-scale Polaroid portraits of students from three Queens high schools; through 8/30. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3, $1.50 students and seniors.

Studio Museum in Harlem—"Norman Lewis: Black Paintings, 1946–1977." An exhibition examining the aesthetic and metaphorical use of the color black in over 60 paintings; through 9/20. 144 W. 125th St. (864-4500).

Whitney Museum of American Art—"Unknown Terrain: The Landscapes of Andrew Wyeth." The first retrospective of the artist's work to focus solely on his landscapes, inspired by his life-long environs of Chadds Ford, Pennsylvania, and Cushing, Maine; through 8/30. . . . "Charles Ray." A survey of the Los Angeles-based sculptor's career since 8/30. . . . "Richard Pousette-Dart: The Studio Within." A partial re-creation of the studio the artist worked in for more than 30 years, including 20 paintings from different periods of his career, a selection from his collection of notebooks, and poems and small artworks; through 9/13. . . . "Louise Nevelson: Structures Evolving." A selection of sculptures and works on paper from the museum's collection that highlights the artist's practice of recycling components of existing works to create new ones; through 9/13. . . . "Lee Mingwei's 'Way Stations.' " Two interactive installations, *The Dining Project* and *The Letter-writing Project;* through 7/19. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $7 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Who What When Where: An Installation by Carrie Mae Weems"; through 7/10. 120 Park Ave., at 42nd St. (878-2550), Mon.–Sat. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 6/24 at 10 and 2: "Important U.S. Stamps and Covers." On view from 6/22.

Christie's East—219 E. 67th St. (546-1000). 6/24 at 10: "Books." On view from 6/19. 7/1 at 10: "Decorative Pictures." On view from 6/25.

Doyle—175 E. 87th St. (427-2730). 6/24 at 10: "Twentieth-Century Art and Design." On view from 6/20.

Phillips—406 E. 79th St. (570-4830). 6/23 at 12: "Antique & Modern Jewelry." On view from 6/19.

Sotheby's—1334 York Ave, at 72nd St. (606-7000). 6/24 at 10:15 and 2: "Arcade Modern and Contemporary." On view from 6/20. 6/25 at 2: "Garden Statuary." On view from 6/20. 6/26 at 10:15 and 2: "Books." On view from 6/21. 6/29 at 10:15 and 2: "Coins." On view from 6/26. 6/30 at 10:15 and 2: "Arcade Rugs." On view from 4/26.

Swann Galleries—104 E. 25th St. (254-4710). 6/25 at 10:30 and 2:30: "Maps & Atlases, Decorative Graphics, and Ephemera." On view from 6/20.

Photograph courtesy of the Andrea Rosen Gallery.

restaurants

Dairy Dinner...Food Fest...23 Skiddoo?

Manhattan

Lower New York

Acappella—Food is prepared tableside at this Northern Italian downtowner. Ask for owner-host Sergio to explain the specials, or choose among veal chops, the Italian-flag combination of three styles of pasta, and lobster Acappella. Try the prix fixe lunch. Jackets required. *1 Hudson St. (240-0163). (E) AE, DC, DS, MC, TM, V.*

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Takeout **On the off-chance that chef Mark Strausman's customers ever feel, inexplicably, like eating in, he's opened a takeout annex of his popular Campagna restaurant and stocked it with his signature brand of Jewish-Italian fare. Latkes, tuna salad, and Tuscan pot roast take their cross-cultural places alongside antipasti by the pound, farmhouse cheeses, flower and produce departments, salumeria and butcher counters (certified Angus chopped meat, Florentine rib-eye), and mix-and-match pastas and sauces. And, to merit the name Campagna Home, Strausman scoured three European gift shows for just the right galvanized-tin flower pots, homespun linens, and Provençal platters to rusticate the most urbane dwelling. (29 East 21st Street; 420-1600.)**

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

Salaam Bombay—A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Taliesin—This power dining room inside the Millenium Hilton attracts its fair share of bankers and brokers with creative New American cuisine. Sample the chef's Italian-influenced fare by ordering an appetizer degustation menu or the three-course Tuscan Tastings prix fixe for $45.00. Open for breakfast, lunch, and dinner. *55 Church St. (312-2000). (E) AE, CB, DC, DS, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Wall Street Kitchen & Bar—As downtown grows more and more residential, its halls of finance, like this former bank building, are being converted into service establishments. This sister of SoHo Kitchen & Bar offers a similarly extensive selection of beers and wines by the glass, plus such eclectic American fare as beer-braised short ribs with egg noodles, and pizza topped with shrimp, smoked bacon, and roasted tomatoes. *70 Broad St. (797-7070). (M) AE, CB, DC, DS, MC, V.*

Photograph by Steven Freeman.

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restaurants

Windows on the World—Chef Michael Lomonaco, formerly of the '21' Club, has landed at this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His new menu focuses on sophisticated renditions of American food, including skillet-roasted bluepoint oysters with sweet shallot-caviar cream; open raviolo of forest mushrooms, pumpkin, and sage; and Maine lobster with truffles, root vegetables, and buttermilk biscuits. Be sure to take advantage of the restaurant's superlative wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Below 14th Street, West

Bar Cichetti—Modeled after a typical bar in Venice, where patrons gather for a glass of wine—choose here among 50—and small snacks called *cichetti* (think Italian tapas). Sample among appetizer-size portions of rice balls, fried meatballs, frittatas, and crostini, or, should these snacks merely whet the appetite, have a full meal of pasta, chicken, fish or beef. Perfect for pre– or post–Film Forum noshing. *220 W. Houston St. (229-0314). (M) AE, MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit

Photograph by Steven Freeman.

ASK GAEL

Is there any place where I could make a meal of cheese?

Monzù is the place to do it. Let master fromagère Amber Silva put together a sampler from Italy, Corsica, and Spain to suit your mood. Try sheep's milk aged in walnut leaves, aged provolone, brin d'amour studded with juniper berries, red-wine-bathed brillo di Treviso, or heady crutin di tartufo—perfumed with black truffle. With the appetizer plate comes pinzimonio, raw vegetables to dip in anchovy-garlic oil. Blood-orange sorbetto clears the palate between the entrée cheeses alongside seasonal greens and dessert—luscious cheese-stuffed dates, figs, and apricots, perhaps dribbled with honey. Three courses of cheese, $38. Tasting plates, $12 to $14 (dinner only). (142 Mercer Street; 343-0333.)

outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Mad 28—This stylishly streamlined restaurant serves homemade pasta, risotti, and thin-crust pizzas that emerge from a wood-burning oven built into a spectacular flagstone wall. The soaring space's other focal point is the large-screen TV, which is regularly tuned to European soccer broadcasts. *72 Madison Ave., nr. 28th St. (689-2828). (M) AE, MC, TM, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful new Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Osteria Laguna—A stone's throw from Grand Central, this rustic Italian restaurant features mostly Venetian fare. Risotto and pizza are particularly popular. *209 E. 42nd St. (557-0001). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for com-

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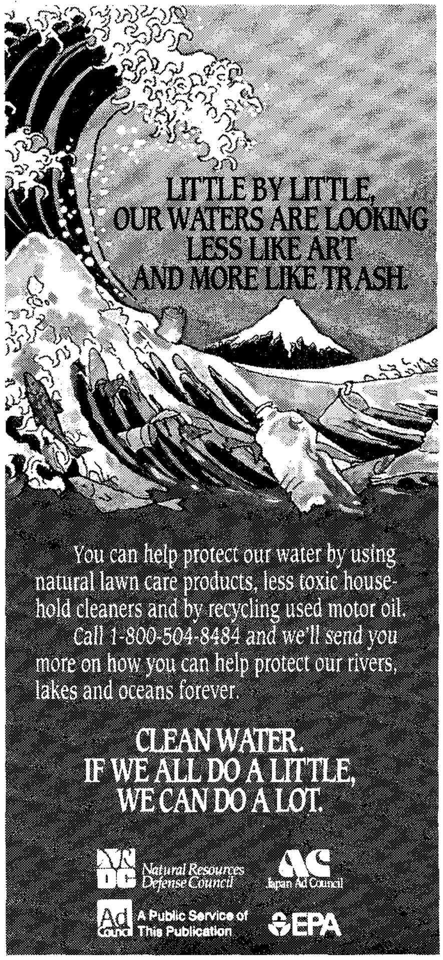
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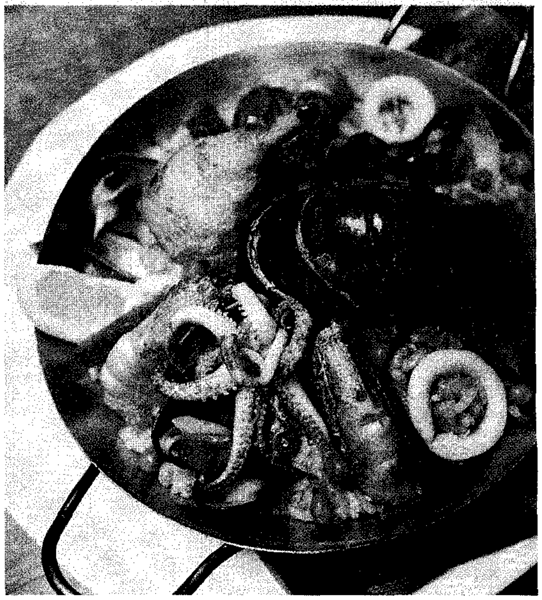
muters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in New York. Really. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Happening
Enveloping Manila

New York City's centennial may be garnering all the media attention, but the hundredth anniversary of the Philippines' independence from Spain makes for a much tastier celebration. Through Sunday, Cendrillon chef Romy Dorotan and visiting Philippine compatriots Rene Michelena (formerly of Sign of the Dove) and Reggie Aguinaldo collaborate on an à la carte dinner menu of dishes reflecting the Spanish (and, inevitably, Mexican) influences on their cuisine. Such colonial inheritances as empanadas, seviche, tamales, avocado salad, roast suckling pig, and that essential fiesta centerpiece, paella (pictured below), will be accompanied by Spanish wines by the glass, culminating in a flan finale. (45 Mercer Street; 343-9012.)



Photograph by Amy Freeth.

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hangar steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (727-2026). (M) AE, MC, V.*

Pacific East—This streamlined, casual Chelsea restaurant is the spin-off of an enormously successful Hamptons destination for Asian seafood. Lobster-and-shiitake gyoza, cedar-planked black cod, and other fusion fish abound. *318 W. 23rd St. (243-0777). (M–E) AE, DC, MC, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (818-1222). (M) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (682-2700). (I) AE, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Genki Sushi—Not your typical sushi bar but a moving conveyor belt with color-coded dishes that indicate the price of your lunch. This midtown branch is the first American outpost of an Asian megachain headquartered in Singapore. The restaurant, whose high-tech design incorporates a wall of exposed sound panels, Lucite chairs and stools, and a Warholian upholstery pattern, also offers bento boxes, vegetarian dishes, sashimi, and a varied sake selection. *9 E. 46th St. (983-5018). (I–M) AE, MC, V.*

Giambelli 50th Ristorante—Upscale Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Istana—Situated in the lobby of the New York Palace hotel, this Mediterranean newcomer is rightfully proud of its olive bar, the only one, chances are, of its kind. Tapas are ideal cocktail accompaniments; heartier appetites are readily satisfied by paella-style roasted fish, pumpkin ravioli with walnuts, or baby chicken with Tunisian spices. *455 Madison Ave., at 51st St. (303-6032). (M) AE, DC, DS, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $44 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (339-6719). (E) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

The Park Restaurant—The plush surroundings in this new hotel-lobby restaurant are much fussier, but no more elegant, than the French-American fare concocted by ex-Lespinasse chef Fabrizzio Salerni. Sample dishes include porcini risotto, yellowfin-tuna tartare in wheat crust, steak-frites, and pan-roasted halibut in crispy rice paper. Piano music performed nightly, and cigar smokers have their own private lounge in which to indulge. *109 E. 56th St. (750-5656). (E) AE, MC, V.*

Peacock Alley—Under talented new chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (872-4895). (E) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, cherubs, jazz onstage, and New American cuisine. Executive chef Neal Myers has a flair with meats and creatively prepared seafood, like pepper-crusted tuna with black bean-and-mango sauce, and crab cakes accompanied by cole slaw rolls. Try something from the extensive raw-bar menu. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Turtle Bay Grill & Lounge—The kind of place where you kick back, light a stogie, and watch the game. Should hunger develop, there's sesame-seared tuna, Dijon-grilled salmon, shrimp pizza, and the like. *987 Second Ave., nr. 52nd St. (223-4224). (I–M) AE, MC, V.*

43rd–56th Streets, West Side

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Barbetta—This elegant theater-district landmark is still owned, incredibly, by its founding family. The elaborate interior provides a peaceful background for regional specialties like fonduta, rabbit alla Piedmontese, and a variety of wild-game dishes. A $55 spring tasting menu features new fish dishes. The garden is a summertime oasis. *321 W. 46th St. (246-9171). (E) AE, DC, DS, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from five till closing for dinner customers. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

Broadway Joe's Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

C2 at the China Club—The restaurant at the newly relocated China Club is conspicuously upscale for its Eighth Avenue address and surprisingly calm for its affiliation with the dance club upstairs. Chef Eban Ross has created an eclectic menu of Asian-influenced dishes like tuna-and-salmon tartare with daikon-hijiki slaw and braised lamb shank with maple-roasted acorn squash. *268 W. 47th St. (398-3800). (M–E) AE, DC, DS, MC, V.*

Restaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine, from grilled sirloin and mashed potatoes to mushroom-dusted cod, in a postmodern setting. *145 W. 44th St., in the Millennium Broadway (789-7508). (M–E) AE, DC, DS, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Coco Pazzo Teatro—Tucked away alongside the Royalton Hotel, this popular theater-district hangout is equally suited for a drink before the curtain or a leisurely meal after the show. The colorful dining room is a comfortable, informal spot for hearty dishes like Florentine steak with crispy herbed fries, and lobster with saffron pasta. *235 W. 46th St. (827-4222). (M) AE, DC, MC, V.*

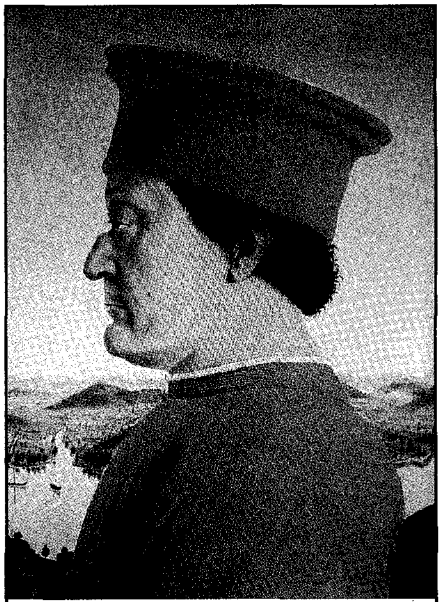
Commonwealth Grill & Brewery—This Boston brewery import in Rockefeller Center attracts a riotous after-work crowd for its craft beers. The lunch and dinner menus feature American fare like grilled swordfish over lemon pasta, braised lamb shank, duck breast, and tuna, not to mention the obligatory burger. *35 W. 48th St. (977-2269). (I–M) AE, DC, DS, MC, V.*

Estiatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. *125 W. 55th St. (245-7400). (E) AE, DC, MC, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, TM, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His



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ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Palio—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of Italian dishes like spinach-and-ricotta gnocchi with a vegetable ragout, and artichoke-and-marjoram ravioli in fresh tomato sauce. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

SeaGrill—Plush, cozy dining room opens to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, lobster salad with couscous in spicy lobster oil, and pepper-seared tuna steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual Indian restaurant in the heart of midtown is a convenient spot for onion bhajia, chicken tikka masala, dal bukhara, and other subcontinental standards. *58 W. 56th St. (581-1155). (I–M) AE, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (397-3737). (E) AE, MC, TM, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu. Tchotchkes can be had at the "general store" souvenir stand, and cigar smokers have their own room in which to exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meatlovers. *121 W. 45th St. (869-4545). (I–M) AE, DC, MC, TM, V.*

Torre di Pisa—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (398-4400). (E) AE, MC, V.*

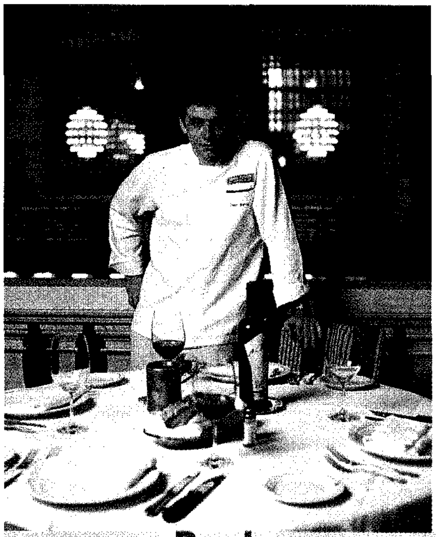
Tuscan Square—Pino Luongo's most ambitious project yet, this Rockefeller Center paean to all things Tuscan combines a rustic dining room; a downstairs marketplace complex of salad, sandwich, and pasta bars; and a retail department selling kitchenware, clothing, leather goods, and stationery. Chef Patrick Nuti's Tuscan menu offers such enticing entrées as chicken-and-ricotta meatballs and garganelli with pancetta, puréed leeks, fava beans, and baby peas. *16 W. 51st St. (977-7777). (M–E) AE, DC, MC, V.*

Victor's Cafe 52—A venerable neighborhood haunt with tropical flair. Try the Cuban sandwich or the roast suckling pork. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Café Botanica—This American restaurant in the Essex House hotel is an airy, plant-filled respite from the congestion of Central Park South. Sunday brunch is a neighborhood fixture; at night, sample the chef's renditions of poached tuna Niçoise and rack of lamb. *160 Central Park So. (484-5120). (E) AE, DC, DS, MC, V.*

California Pizza Kitchen—With its 27 varieties of wood-fired pizzas from the open kitchen, CPK has finally arrived in New York City. Of course, those varieties include Thai-chicken and BLT pizzas. There is also a kids' menu. All menu items are under $10. *201 E. 60th St. (755-7773). (I) AE, DC, DS, MC, V.*



Preview
A Winning Steak

We can't all be like Mike, but once Michael Jordan's The Steak House NYC opens next week on Grand Central Terminal's freshly scrubbed northwest balcony, we can eat like him. Especially with His Royal Airness's favorites: shrimp with 23 (get it?) herbs and spices, macaroni and cheese, and the New York strip, all prepared with the customary flair of chef David Walzog (above). Architect David Rockwell restrained his more theatrical impulses to create a masculine mahogany-and-leather paean to the golden age of train travel, allowing room, of course, for the inevitable retail boutique and tobacco room. (23 Vanderbilt Avenue; 655-2300.)

Photograph by Erik Rank.

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Opening
The Rise of Saigon

Mr. K's and Shun Lee have ably demonstrated that ethnic doesn't always come cheap. Now Vietnamese spring rolls and stir-fries get the royal treatment at La Maison d'Indochine, an elegant brownstone duplex (unrelated to NoHo's Indochine) where chef Rosalie Nguyen (above, with her family) turns out house specialties like sugarcane shrimp, stuffed crêpes, and clay-pot rice with ginger sauce. Meticulous presentation, genteel service, and French crystal have their price—in this case, up to $24 for entrées. (156 East 64th Street; 421-7899.)

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Deniz à la Turk—The focus in this casual East Side Turkish restaurant is on superlatively fresh fish. Nibble on appetizers like red beans in lemon and olive oil; mashed eggplant salad; and mussels stuffed with rice, pine nuts, and currants. The seafood and meat—like lamb chops, Turkish meatballs, and ribeye steak—are char-grilled and succulent. *400 E. 57th St. (486-2255). (M) AE, DC, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and elegant, this Art Deco dining room in the Essex House on Central Park South also happens to have a very fine kitchen, turning out dishes like pyramid of tuna tartar and grilled tuna, and roasted lobster with vanilla bean and lemon pasta. And the artwork on the walls is by some very high-profile, and surprising, nonprofessionals. Dinner only; jacket required. *155 W. 58th St. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Serendipity 3—A fun house for grown-ups and kids alike, with a foyer boutique and a wildly eclectic American menu featuring frozen hot chocolate, foot-long hot dogs, and fabulous dessert concoctions. *225 E. 60th St. (838-3531). (I) AE, CB, DC, MC, TM, V.*

Above 60th Street, East Side

Club Macanudo—This plush, elegant shrine to cigar-smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edibles. The American menu, listing such offbeat items as warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Latin and Caribbean cuisines. Jackets required. *26 E. 63rd St. (752-8200). (M) AE, DC, MC, V.*

Coco Pazzo—Pino Luongo's Upper East Side temple of Tuscan is a neighborhood spot for a particularly demanding neighborhood. For everyone else, dishes like potato ravioli with sautéed leeks and truffle oil, and breaded pork chop with mizuna salad and red onion—not to mention an award-winning wine list, definitely merit a special trip. Try the jazz brunch. *23 E. 74th St. (794-0205). (E) AE, DC, MC, V.*

Da Filippo—The Upper East Side never seems to tire of elegant Italian restaurants like this one. Specialties include garganelli, salmon and artichokes, and grilled orata and branzino with rosemary and garlic. *1315 2nd Ave., at 69th St. (472-6688). (E) AE, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, TM, V.*

Giovanni 25—This elegant regional Italian restaurant has a loyal neighborhood following that partakes of a menu heavy on game and dishes luxurified with seasonal truffles. Try the Dover sole and the black risotto with cuttlefish. *25 E. 83rd St. (988-7300). (M–E) AE, DS, MC, V.*

Hurricane Island—This American restaurant named for an island off the coast of Maine specializes, of course, in fresh lobster and seafood, and offers a better-than-average selection of microbrews with bottles from Belgium and Germany. *1303 Third Ave., at 75th St. (717-6600). (M) AE, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (879-1864). (E) AE, CB, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from new chef John Villa.

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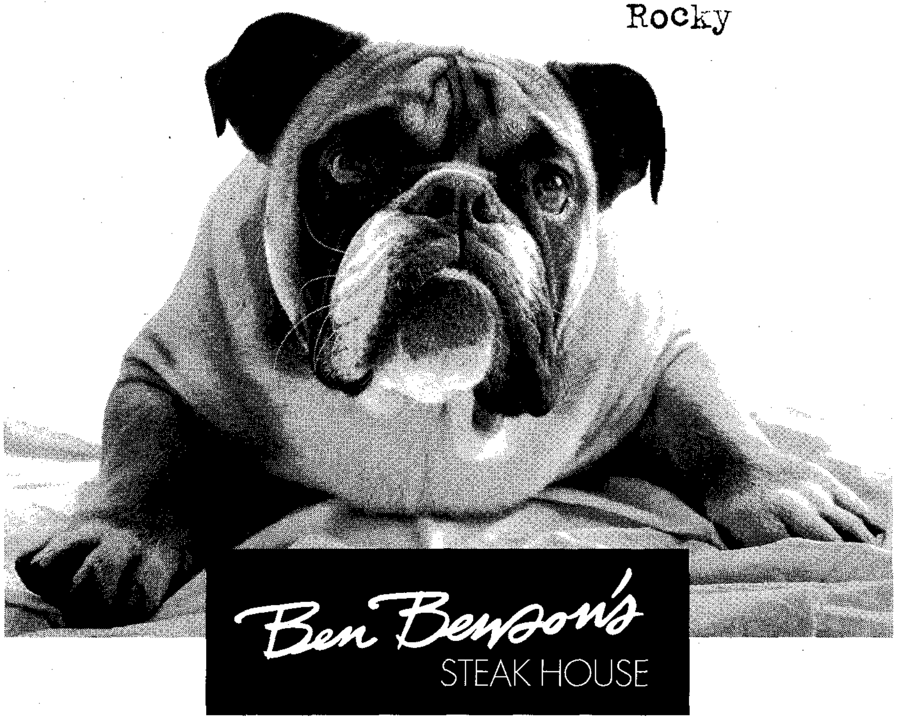

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Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like jumbo lump-crab gyoza and coriander-spiced tuna loin. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Coco Opera—This West Side branch of Pino Luongo's national chain of Tuscan restaurants is perfectly situated for a meal before or after a Lincoln Center performance. House specials include sautéed veal chop with chickpeas and fried sage, and rigatoni with sun-dried tomatoes, capers, black olives, and chili peppers. *58 W. 65th St. (873-3700). (I–M) AE, DC, MC, V.*

The Evelyn Lounge—A lounge-style bar uncommon on the Upper West Side, with the requisite couches, armchairs, Oriental rugs and, upstairs, a cozy restaurant serving an accessible American menu of roast chicken, pork chops, steak, and burgers. *380 Columbus Ave., at 78th St. (724-2363). (I–M) AE, DC, MC, V.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The $42.50 dinner prix fixe, available Sunday through Thursday, is a great deal. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouth-watering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Opening
Mixed Marriage

This week, the sultry SoHo Cascabel space is reborn as Oona, a restaurant with a delectably split personality. Chef Michael Cron (late of Paris Commune) devotes equal attention to the strictly Italian (prosciutto di Parma with caramelized figs and ricotta salata, Tuscan seafood stew) and the steadfastly American (black-bean chili, pork tenderloin marinated in bourbon and brown sugar). And in the occasional dish—like the Oona burger with Tuscan fries—the twain felicitously meet. (218 Lafayette Street; 431-7300.)

Photograph by Liz Steger.

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Casa Pepe—Mexican and Spanish fare meld in this elegant restaurant, with garden dining in fine weather and a fireplace to warm up the gray days of winter. The seafood-heavy menu finds best expression in the zarzuela de mariscos, the paella marinera, and the tacos Vera Cruz. *114 Bay Ridge Ave. (718-833-8865). (M) AE, DC, DS, MC, V.*

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Pearson's Texas Barbecue—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much farther than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). (I) ($).*

Bronx

Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Try the chicken and rice and the seafood gumbo accompanied by sweet and garlicky plantains. *1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V.*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

Long Island

Sapore di Mare—The concept of this long-lived Hamptons hot spot is "coastal Tuscan," which translates into dishes like roasted halibut with caramelized fennel, sautéed spinach, and aïoli. The rustic, farmlike décor harks back to the days when this resort community was all potato fields and this kind of Italian food completely unavailable. *Wainscott Stone Rd. at Montauk Hwy., Wainscott (516-537-2764). (M–E) AE, DC, MC, V.*

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Concerts

JVC Jazz Festival—The city's biggest, longest-running swingfest returns. Various venues, through 6/27. Call 501-1390 for information and festival brochures. All festival events marked with an asterisk (*).

The Allman Brothers Band—Improbable as it seems, there may be a few fans who couldn't make it to any night of the Allmans' one-month stand this spring at the Beacon. Thus, the South's trippiest and most hirsute rockers return to the tri-state area to keep putting the "frat" in "fraternal." 6/28 at 7:30 P.M. *Jones Beach Amphitheatre, Wantaugh, Long Island (212-307-7171). $15–$46.*

The B-52's; the Pretenders—Chrissie Hynde's measured alto stands in stark contrast to Kate Pierson's bouffanted shrieks and Fred Schneider's silly speak-sing delivery, but this bill is a reminder that the eighties were more than just a bunch of ugly cargo pants and early navel-revealing Madonna videos. The B's are one of the great rock-and-roll dance bands of all time, blending disco's celebratory excess with punk's stripped-down nihilism. Hynde and the Pretenders are anything but a feel-good band, offering rootsy, whip-smart guitar rock as affecting as anything Bruce Springsteen ever did. Of course, at this point it's all just one big, post-boomer nostalgia trip. 6/24 at 8 P.M. *Radio City Music Hall, 50th St. at Ave. of the Americas. (307-7171). $37–$67.*

Michael Bolton; Wynonna—America's one-man answer to the Three Tenors has shaved his head and gone for some measure of operatic respectability. Don't let the bid fool you, though: Deep down, he's still a blustery romantic charging hard at the hearts of ladies everywhere. Wynonna, née Judd, was the surprise hit of the recent Burt Bacharach tribute at Hammerstein Ballroom—offering contemplative readings of pop classics that would probably confuse the heck out of kooky sis Ashley. 6/23 at 8 P.M. *Radio City Music Hall, 50th St. at Ave. of the Americas. (307-7171). $42.50–$77.50.*

Michael Brecker; Gregory Tardy—Latter-day tenor titan Brecker and giant-to-be Tardy square off for the cheapskate music-treat of the summer. With downtown's most ambitious young outfit, the Jason Lindner Big Band. 6/24 at 6 P.M. *Bryant Park, 6th Ave. at 42nd St. (424-1153). Free.*

Buena Vista Social Club—Don't be confused by their casual-sounding name: The large combo plays some of the most refined and affecting folk music in the Latin world. Ry Cooder headed down to Havana last year to capture their *son de Cuba* stylings; now they're returning the favor by gracing New York with their sweepingly funky acoustic music. 7/1 at 8 P.M. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800). Sold out.*

"Celebrate Brooklyn!"—6/26: Eric Bogosian; Girltoucher. 6/27: El Gran Combo de Puerto Rico; Ralph Irizarry & Timbalaye. 7/3: The Jazz Mandolin Project. All shows at 7:30 P.M. *Prospect Park Bandshell, 9th St. at Prospect Park West (718-855-7882, ext. 52). $3 suggested contribution.*

Central Park SummerStage—From family programs to acid-eating garage rock, the most eclectic music in the city is also the best deal around. It's all free (unless otherwise noted), so go ahead and explore. 6/28 at 3 P.M.: "Family Jam." Leahy; Larry Kirwan's Keltic Kids; Young Hoofers. 6/29 at 5:30 P.M.: Peter, Paul, & Mary. 7/2 at 8:30 P.M.: Holly Hughes and Dan Hurlin. 7/4 at 3 P.M.: Rocket from the Crypt; ? and the Mysterians. 7/5 at 2 P.M.: Africa Fête, with Salif Keita, Papa Wemba, and Cheikh Lô. *Central Park's Summer Stage at 72nd St. and Fifth ave. (360-1399). Free.*

George Coleman; Chico Freeman*—The week's other tenor-vs.-tenor showdown (see listing for Michael Brecker and Gregory Tardy, above) pits funkified hard-bopper Coleman against the incomparably flexible Freeman. 6/25 at 8 P.M. *Symphony Space, Symphony Space, 2537 Broadway, at 95th St. (864-5400). $22.*

Phil Collins—Sir Paul McCartney may have been the first aging Englishman to seek continuing relevance (and income) by going symphonic, but he's surely not the last: This time around, Genesis's Charlie Brown–lookalike drummer gives it a try 6/29 at 8 P.M. *Carnegie Hall, 778 Seventh Ave., a 57th St. (247-7800). $40–$80.*

Chick Corea & Origin*—With Steve Wilson, Bob Sheppard, Roy Haynes, Danilo Perez, and John Pattitucci. 6/26 at 8 P.M. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800). $20–$50.*

"Creative Time in the Anchorage '98"—With their 50-foot-high ceilings and imposing stone walls, the seven cavernous chambers under the Brooklyn Bridge roadway are the perfect backdrop for expansive, experimental, and otherwise far-ou sounds. 6/25: "Collude & Intrude," with D.J.'s A-Trak and Roc Raida, plus Mos Def, Dujeous, Sinister, and the Rock Steady Crew breakers. 6/26: John Zorn; Mike Patton, Milford Graves; Cyo Baptista's Beat the Donkey; Derek Bailey. 6/27: "Black Metropolis" brings Detroit techno to the Big Apple. *The Anchorage, Cadman Plaza, at Hicks and Old Front Streets Brooklyn (212-206-6674).*

Celia Cruz; Tito Puente*—With Arturo Sandoval's Hot House Big Band. 6/27 at 8 P.M. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800). $20–$50.*

Candy Dulfer & Funky Stuff*—6/27 at 8 P.M. *Avery Fisher Hall, 70 Lincoln Center Plaza (875-5030). $20–$45.*

Kenny Garret; Regina Carter*—Blazing altoist Garret and red-hot violinist Carter team up for what is sure to be the double-bill of the festival. 6/24 at 8 P.M. *Symphony Space, 2537 Broadway a 95th St. (864-5400). $22.*

John Fogerty—Having spent much o the eighties and nineties as something of a recluse, the gritty voice of Creedence Clearwater Revival has become an unstoppable touring machine. With good reason: Fogerty's CCR classics and bluesy new numbers have the same urgency—and his delivery continues to do them whiskey-soaked justice. With Whiskeytown. 6/25 at 8 P.M. *Jones Beach Amphitheatre, Wantaugh, Long Island (212-307-7171). $15–$42.* 7/2 at 7:30 P.M. *Radio City Music Hall, 1260 Avenue of the Americas, at 50th St. (307-7171). $42–$62.*

Great American Voices—With Johnny Maestro, Blood Sweat & Tears, and more. 7/5 at 7:30 P.M. *Jones Beach Amphitheatre, Wantaugh, Long Island (212-307-7171). $15–$35.*

Iron Maiden—Run to the hills, man. 7/7 at 7:30 P.M. *Roseland, 239 W. 52nd St. (307-7171). $29.50.*

"Jazz Insights"—Arnold J. Smith's weekly jazz colloquium digs deep. 6/23: Stanley Crouch. 6/30: Frank Foster. 7/7: Benny Powell. All programs at 7:45 P.M. *The New School, 66 W. 12 St. (229-5690). $170 enrollment includes a ticket to one JVC Jazz Festival Concert.*

Los Van Van; Cubanismo!*—Two of Cuba's and most popular big-band jazz acts will have fans slack-jawed and frantic-limbed. 6/26 at 10 P.M. *The Hammerstein Ballroom, 311 W. 34th St. (564-4882). $28.50-$37.50.*

"Lost Jazz Shrines: Minton's Playhouse Revisited"*—Of course, no assigned-seating concert could replicate the legendary Harlem club's late-night jam sessions—the uptown crucible where Dizzy, Bird, Monk, and Kenny Clarke created bebop. But this stellar lineup does its best to recapture the vibe. Marc Cary Trio; Buster Williams, Geri Allen, Lenny White, Gary Bartz, Jon Faddis, Javon Jackson, and Houston Person. 6/26 at 7:30 P.M. *Aaron Davis Hall, 135th St. and Convent Ave. (427-2244). $20-$35.*

Happening
Let's Twist Again

Midsummer Night Swing—Lincoln Center's monthlong marathon of tangos, jitterbugs, and Texas two-steps—kicks off June 24, with a big-band blast from Dennis Mackrel's Manhattan Symphony Jazz Orchestra. (See "Concerts.")

Photographs by Stephanie Berger.

Jack McDuff & Friends*—Actually a touch funkier than his organ-superstar confrère Jimmy Smith, "Brother Jack" teams up here with two of his bluesiest and baddest sixties collaborators, altoist Hank Crawford and tenorman David "Fathead" Newman. 6/23 at 8 P.M. *Symphony Space, 2537 Broadway, at 95th St. (864-5400). $22.*

"Midsummer Night Swing"—Five nights a week, the plaza at Lincoln Center is transformed, as a whirling, dipping maelstrom of swingers, Lindy-hoppers, and two-steppers take over for excellent live music and just enough instruction to prevent any major dance-floor mishaps. 6/24: Dennis Mackrel and his Manhattan Symphony Jazz Orchestra. 6/25: Lavay Smith and her Red Hot Skillet Lickers; The Yallopin' Hounds. 6/26: El Gran Combo. 6/27: A special "Family Iced Tea Dance" at 4 P.M.; Pierre Dulaine and Yvonne Marceau of American Ballroom Theater Outreach. 6/30: Ensemble Romulo Larrea. 7/1: The Kermit Ruffins Show. 7/2: Glenn Miller Orchestra. 7/3: L'Orchestre Septentrional. 7/4: David Ostwald and his Gully Low Jazz Band. 7/7: The Loren Schoenberg Big Band; The George Gee Orchestra. Tues.–Sat. Lessons at 6:30 P.M., dancing at 8:15 P.M. *Fountain Plaza at Lincoln Center. (875-5766). $10 per session or $180 for the full season.*

Keb' Mo'; Charlie Musselwhite; John Hammond—This Independence Day festival puts the blues in the ol' red, white, and blue, with performances by some of the genre's top (living) practitioners. 7/4 at 3:30 P.M. *Battery Park (835-2789). Free.*

Weslia Whitfield; Julie Halston—With Deborah Rath and Cynthia M. Scott. 6/27 at 8 P.M. *92nd St. Y, 1395 Lexington Ave. (996-1100). $30–$35.*

The Prodigy—The Sex Pistols of electronica, or four snotty-nosed jerks with no respect for their elders or anyone else? Oh, wait. Never mind. 6/29–6/30 at 9 P.M. *The Hammerstein Ballroom, 311 W. 34th St. (564-4882). $25.*

The Rippingtons*—Russ Freeman's contempo-jazz stars. 6/26 at 8 P.M. *Avery Fisher Hall, 70 Lincoln Center Plaza (875-5030). $20–$45.*

Terje Rypdal; Nils Petter Molvaer*—Norway's top purveyors of white-wine jazz. 6/27 at 8 P.M. *Symphony Space, Symphony Space, 2537 Broadway, at 95th St. (864-5400). $22.*

"A Salute to Dick Gibson"—With Dick Hyman, Milt Hinton, Bucky Pizzarelli, Kenny Davern, Urbie Green, Joel Helleny, John Bunch, Howard Alden, Bob Haggart, Eddie Locke, Joe Ascione, Randy Sandke, Slide Hampton. 6/23 at 8 P.M. *Sylvia & Danny Kaye Playhouse, 68th St. at Lexington Ave. (772-4448). $35.*

George Shearing; Diana Krall*—6/25 at 8 P.M. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800). $20–$50.*

Spice Girls—The tabs always had an easy, cutesy handle for these girls back when the lineup was intact. But "the Fab Four" is already taken, so we're fielding nominations for Ginger/Geri's replacement. Perhaps our esteemed mayor will consider filling in as "Bully Spice." 6/29 at 8 P.M. *Jones Beach Amphitheatre, Wantaugh, Long Island (212-307-7171). Sold out.* 7/1 at 8 P.M. *Madison Square Garden, Seventh Ave. at 33rd St. (307-7171). Sold out.*

Cassandra Wilson*—In the past couple of years, the smoky-voiced diva has covered Neil Young, saluted Miles Davis, and sold out plenty of big houses along the way. 6/23 at 8 P.M. *Carnegie Hall, 154 W. 57th St. (903-9750). $20–$55.*

Yes—Just say . . . Oh, you know. With Alan Parsons Live Project. 7/2 at 7:30 P.M. *Jones Beach Amphitheatre, Wantaugh, Long Island (212-307-7171). $15–$45.*

Clubland

Acme Underground—Once a skanky afterthought beneath a Cajun eatery, this intimate club has been overhauled, cleaned up, and become the unlikely venue of choice for big-name rockers and legitimate up-and-comers alike. 6/23: Holy Modal Rounders. 6/26: Electric Frankenstein. 6/27: Amy Rigby; Jenny Mae. *9 Great Jones St., downstairs (420-1934). $.*

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 6/23: The Music of Frank Zappa performed by Ed Palermo & His Big Band. 6/25: Robben Ford; Corey Harris. 6/26: "Required Listening," with Michael Fracasso, Douglas September, Cosy Sheridan, and Mare Winningham. 6/29: Maddy Prior & Friends. 7/2: Billy Bragg. 7/3: Al Stewart. 7/6: Quarrymen. 7/7: California Guitar Trio. *15 W. 4th St. (228-7880).*

Bowery Ballroom—The Mercury Lounge's roomy new Lower East Side outpost, where up-and-comers can hone their big-room chops. 6/26: The Mekons. 6/27: Moxy Fruvous. 7/1: Jonathan Fire Eater. 7/7: Girls Against Boys; Buffalo Daughter; Stanford Prison Experiment. *6 Delancey St. (533-2111).*

Brownies—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 6/24: The Geraniums. 6/30: Ultra Bidé; Ruins. 7/2: Miles Hunt, once of the Wonderstuff. 7/5: Hot Water Music; 6 Going on 7. *169 Ave. A, at 11th St. (420-8392). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 6/25: Sugar Ray Norcia. 6/26: Jimmy Vivino & Bobby Bell. 6/27: Sweet Georgia Brown. 7/1: Norman Sardo & Satten. 7/2: Pinetop Perkins. 7/3: Andy Aledort. 7/4: Flamin' Amy. 7/6: Dave Mackay Band. 7/7: Vivian Bell. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—Originally a glam-trash revival hall, this two-level East Village funhouse now reflects the neighborhood's cultural diversity, with indie-rock and punk bands sharing the venue with some of the city's wackiest parties. 6/25: (upstairs) Automat; Lit Plastic. 6/26: Murphy's Law; Sheer Terror. 7/3: Spring Heeled Jack; Amazing Royal Crowns. *15 St. Marks Pl. (674-7959).*

The Cooler—The meatpacking district's subterranean, steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. 6/24: Shout. 6/25: Underground hip-hop enterprise Lyricists' Lounge presents their weekly party, "360." 6/26: Semi-Gloss; Lazy Boy. 6/27: Salga. 6/29: Tim Foljahn; Chris Lee. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling bassist with a freshness and authority rarely seen in jazz today. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—In 1973, Herbie Hancock's *Headhunters* probably seemed like quite a milestone—successfully blending as it did the new, electronic sounds of the Arp synthesizer with smart jazz composition and just the right amount of rock 'tude. The album took its rightful place next to Miles's *Bitches Brew* and a handful of others in the fusion pantheon, and promised to bring jazz to a new generation of listeners. Twenty-five years on, *Headhunters* sounds even better—it turns out to have been one of the few fusion albums that weren't just a bunch of irritating virtuosity and bad guitar sounds. In the intervening years, Hancock has had an actual Top 40 hit ("Rockit"), and returned to mainstream jazz. But 6/24, he reunites with the band that gave us the album, and (one hopes) shows that he's still the master of a much-maligned genre. *17 Irving Pl. (777-6800).*

Knitting Factory—The ever-expanding Disneyland of downtown music, with three floors, four stages, four microbrew-bearing bars, and some of the biggest names in now music. Chill out in the sub-basement Old Office lounge. Sets at 8 and 10 P.M.

Ground Rules:
In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

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6/24: Andy Statman Quartet. 6/25: Martin Sexton with Colleen Sexton. 6/26–6/27: Diamanda Galás; Phillip Glass. 6/30: Oren Bloedow; Creeper Lagoon. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more au courant time slots of MTV. 6/24: Davíd Garza. 6/26: Dave Alvin. 6/27: Saturnine; Essex Green. 7/1: Rogue's March. 7/2: Francis Dunnery. *217 E. Houston St. (260-4700).*

S.O.B.'s—The city's premier world-music, reggae, and soul-jazz venue, presenting acts that could fill stadia back home and local talent that might one day do the same here. Most nights, sets at 10 and midnight. 6/23: Jah Shaka. 6/24–6/26: Dianne Reeves. 6/27: Juliana Aquino. 6/29: La Tropica. 6/30: Big Youth. *204 Varick St. (243-4940).*

Tramps—A fine and spacious club for taking in great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by arriving early. 6/24: King Sunny Adé. 6/26: David Crosby, with Jeff Pevar and James Raymond. 6/29–6/30: Lucinda Williams (see box, this page). *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. Monday is the long-running drum-and-bass extravaganza "Konkrete Jungle." 6/24: Jambalaya, with Stanley Jordan. 6/27: Percy Hill. 6/29: You've heard the rumors, now come to "Sync Floyd" and see for yourself whether *Dark Side of the Moon* really is the perfect soundtrack to *The Wizard of Oz.* 7/1: Seriously addled erstwhile Jimi Hendrix Experience bassist Noel Redding does his solo thing. 7/4: Funkface. *161 Hudson St. (966-5244). $.*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra blows the roof off the joint. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Tuesdays, the Duke Ellington Orchestra, conducted by 19-year-old Paul Ellington. Every Friday the Lew Anderson Big Band swings from 5:30 to 7:30. 6/24–6/25: Foursight, featuring Michele Rosewoman. 6/26–6/28: Michel Petrucciani. Sets at 9 and 11 P.M. $10–$30 cover; $10 minimum. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30 P.M. 6/23–6/28: All-Star Tribute to Ella Fitzgerald, featuring Marlena Shaw, Milt Jackson, Tommy Flanagan, Frank Foster, Slide Hampton, Jon Faddis, Keeter Betts, and Grady Tate. *131 W. 3rd St. (475-8592).*

Iridium—In the cozy basement across from Lincoln center, you'll find some of the finest chow in jazzland, plus formidable jazz comers and the occasional legend. Thoughtful table-placement minimizes a couple of structural columns' potentially disastrous effects on sitelines. Monday nights, the Les Paul Trio holds office hours. 6/23–6/28: Ellis Marsalis Trio, with Jason Marsalis. 6/30–7/5: Clark Terry & Sweets Edison Quintet. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz

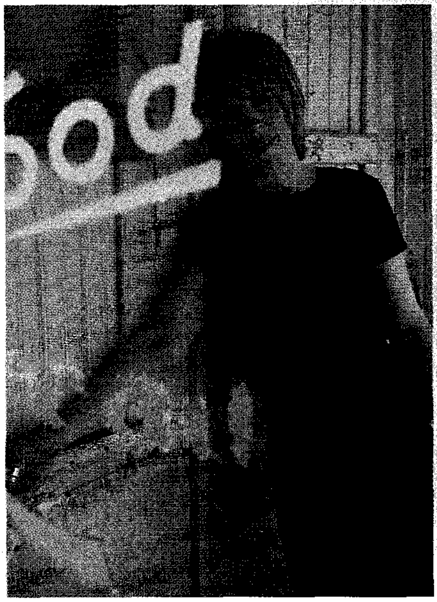
Talent

Wheels of Misfortune

Daddy's behind the wheel of the '57 Chevy on a warm August evening, making time through Georgia or Arkansas along roads two-lane and smaller. His little girl crawls up onto that ledge between the backseat and the rear window and lies down, daydreaming as she counts the telephone poles passing by. It might have been then, on one of those drives, that the vivid phrase *car wheels on a gravel road* popped into the mind of Lucinda Williams. "I save everything," she says now. "And that image has been with me a long time." Add 40 years, the bruises of a grown woman's loves and heartbreaks, and the indelible sound of Williams's voice—equal parts honey and bourbon—and you have the title song for her extraordinary new album. Williams, who now lives in Nashville, travels to Tramps for shows on June 29 and 30.

Williams has a gift for hurt and loss, but the songs on *Car Wheels on a Gravel Road* have more intricate folds than a free gas-station map. The bluesy, impressionistic "2 Kool 2 Be 4-Gotten" conjures a Mississippi roadhouse all the way down to the bathroom graffiti; "Concrete and Barbed Wire" compares Louisiana prison walls to the barrier of a lover's mistrust, and finds the jail walls weaker; "Lake Charles" ambles along so slyly on Charlie Sexton's gorgeous Dobro notes that the pain in Williams's words only registers as the chorus fades out.

"People think I'm this really dark, morose person," Williams says, exasperation in her twang. "It's all getting boring and redundant, being asked, 'Why do you have so many songs about death?' *Gawd!* Have we become that homogenized and suburban of a country? If you read poetry and fiction, death is kind of a big subject." And the sorrow is just a little bit sweeter with Williams's voice ringing in your ears. CHRIS SMITH



Photograph by Shelby Lee Adams.

Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. The crowds are still thin on weeknights, which is a good thing for audiences: You can't keep a scene like this secret for long. Mon., Tues., and Fri. at 5:30 and Sat. at 7 P.M., Irish guitarist David O'Rourke swings in the upstairs 27 Standard bar. 6/23–6/28: The Benny Green Trio. 6/30–7/2: The ever-sharp David O'Rourke comes down from his usual perch in the restaurant upstairs for his big-room bow. Sets Sun., Tues.–Thurs. at 8 P.M. and 10 P.M., Fri. and Sat. at 8 P.M., 10:30 P.M., and midnight; $10–$15 cover on weekdays, $15–$20 cover on Fri. and Sat. $10 minimum all nights. *116 E. 27th St. (576-2232).*

Performance
Cuba Libre

After recording its stunning American debut album with gringo guitarist Ry Cooder last year, the Buena Vista Social Club brings the deeply funky big-band folk of Havana's barrios to Carnegie Hall July 1.

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. 6/23–6/28: Lee Konitz Trio. 6/30–7/5: Arthur Blythe Quintet. Sets at 9 and 11 P.M., with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30 P.M. Through 6/24: Vanguard Jazz Orchestra 34th Anniversary. 6/25–6/28: Shirley Horn Trio. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Zinno—Recently renovated, this pretty Italian restaurant has moved its stage into the large dining room—affording good sight lines from most of the tables (though largely obscuring the view from the bar), and shifting the place's feel from restaurant-with-jazz to jazz-club-with-dining. 6/23–6/27: James Williams, Ray Drummond, Tony Reedus. 6/30–7/4: Cynthia Sayer Trio. Shows Mon.–Sat. at 8 P.M. *126 W. 13th St. (924-5182).*

Comedy

Carolines Comedy Club—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. 6/24: The Judy Gold Show; Hedda Lettuce. 6/25: Julie Budd. 6/25-6/28: Scott Thompson. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$18.50, two-drink minimum.*

Catch a Rising Star—Chelsea's high-class variety showplace offer's sketch and alternative comedy, theater, and music—all in a theater vaguely reminiscent of the old *Late Night With David Letterman* set. Friday's "The Big Bad Music Show" explores that riskiest of all entertainment territory, humor-rock. Shows Tues. at 8:30 P.M.; Wed. and Thurs. at 9 P.M.; Fri. and Sat. at 9 and 11 P.M. *253 W. 28th St., (244-3005).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 6/22–6/28: Quentin Heggs; Richie Byrne; Rich Ramirez; Nancy Redman; Ben Creed; Jerry Diner. 6/29–7/5: Lenny Varnedoe; Nancy Redman; Jim Norton; John Rizzo; Jerry Diner; Richie Byrne. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. Sun.–Thurs. at 8:30 P.M.; Fri. at 9 and 11P.M. and Sat. at 8:30 and 10:30 P.M. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. 6/26–6/27: Walli Collins; Mitch Fatel; Louis CK. 7/3–7/4: Al Lubel; Vanessa Hollingshead; Rick Ruben. *34 W. 22nd St. (367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows: Sun.–Thurs. at 7 and 9; Fri.–Sat. at 7, 9, and 11:30 P.M. 6/26-6/27: Teddy Smith; Corey Kahane; Gregg Fitzsimmons; Mike Estime; Todd Barry. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. Through 7/4: Susannah McCorkle. *59 W. 44th St. (840-6800).*

Cafe Pierre—Joining the ever-growing list of performers to offer such "tributes," singer-pianist Kathleen Landis performs the work of George Gershwin in "Things Are Looking Up." $12 minimum; jacket and tie required. *Fifth Ave. at 61st St. (940-8195).*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Through 6/20: Steve Ross's "Hooray for Love." Tues.–Thurs., sets at 9 P.M. Fri. and Sat., sets at 9 and 11 P.M. $40 cover; two-drink minimum. *363 W. 46th St. (586-0244).*

Michael's Pub—Julie Wilson's standing-room-only show at the recently relocated boîte has been extended into an open-ended run. Sets at 9 and 11 P.M. $20 cover, Tues.–Thurs.; $25 cover Fri.–Sat. $15 minimum. *Bill's Gay '90s, 57 E. 54th St. (758-2272).*

Rainbow and Stars—Romance, prewar charm, and wood paneling, hundreds of feet above midtown. Tues.–Thurs. at 8:30; Fri.–Sat. at 8:30 and 11 P.M.; seating for dinner is at 6:30 P.M. $40 cover. All summer long, Bryan Batt, Lewis Cleale, Heather Mac Rae, and Janet Metz celebrate the Big Apple in song with "I Love New York." *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—Thursdays through May, comic, singer, dancer, and pianist Mark Nadler performs numbers from his 3,000-song repertoire of standards, show tunes and other theater-district fare ($15 cover). Fridays, John Malino's combo plays jazz standards (no cover). $12 minimum. *234 W. 44th St. (221-8444).*

Spy Bar—Every Sunday night, this scarily trendy SoHo scene-fest hosts "Flick6ix," whose hosts show campy films and stage appropriately themed live entertainment. $5 cover. *101 Greene St. (343-9000).*

Photograph by Geraint Lewis.

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● = free

● = now or never (one-shot deal or final week)

Hoist the Flag...Talking Animals

Children's Events

Pint-size Swing—Kids who are 8 and up can learn the merengue, tango, rumba, and line dances from big-name dance instructors in a kids-only offshoot of **LINCOLN CENTER'**s immensely popular Midsummer Night Swing, 6/27 from 4 to 5:30. The free Iced Tea Dance for children, like the rest of Midsummer Night Swing, is held at Lincoln Center's Fountain Plaza. Later on in the summer, at Playday (8/8 from 2 to 5), families can enjoy a rich array of native-American dances, wandering puppeteers, and musicians spread out on the north, south, and fountain plazas. ●●

Celluloid City—David Ellner, a 6-year-old who lists his interests as bird watching, gymnastics, and cartoon drawing, has won tickets to every show in **WALTER READE THEATER'**s summer film series, as well as free popcorn and heaps of fame and glory. He gets all this for coming up with the winning entry in the Kids Curator Contest. Ellner suggested movies about New York City—ones that kids would like. The first in the "Hundred Years of City Stories" series is the musical *On the Town,* starring Gene Kelly and Stanley Donen, which follows three sailors who try to do everything there is to do in New York during their 24-hour ship leave. Audiences will come out singing "New York, New York, it's a helluva town!" to themselves; 6/27 and 6/28 at 2. (On 6/28 Ellner will be in attendance with his mother and will personally introduce the film.) Other films that will be shown weekends at 2 through 8/30 include *Superman 2, 42nd Street,* and *The Muppets Take Manhattan.* Lincoln Center, 165 W. 65th St., plaza level; $3.

Rites of Passage—Andrew Jannetti & Dancers' annual season at the **BESSIE SCHOENBERG THEATER** this year includes *Unspoken Lessons/Unbroken Bonds,* a duet by Jannetti and 11-year old Noah Weiss that explores male images, bonding, aging, and coming of age. Also on the program is last year's lovely solo *Fallen Angel* and the goofy, off-center *Puddle Bumps;* 6/25 through 6/28. All performances are followed by a discussion among dancers, choreographers, composers, and audience members. There's a special family matinee 6/28 at 3. 219 W. 19th St. (924-0077). Tickets are $15, $10 students and seniors, $6 children.

Tall Tale—Sail out of the **SOUTH STREET SEAPORT,** and the twentieth century, on H.M.S. *Rose,* the largest active wooden tall ship in the world. Sailors need to be 10 years of age or older; no prior sailing experience is required. Day trips set off at 9 and return at 6 on several weekends from now through August. To reserve, call 748-8786. The cost, which includes lunch, is $150 per person.

c u e

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Patricia Falvo
Movies

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Television

Edith Newhall
Art

Robin Raisfeld
Restaurants

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Online

Jennifer Senior
Theater

Ethan Smith
Nightlife

Little Broadway—A bunch of Broadway child actors—including Simba's understudy in the current Broadway production of *The Lion King,* and Gloria in *Wait Until Dark*—moonlight in a program called *Broadway Kids Sing Broadway.* Show tunes in the program include "I Won't Grow Up," "Food, Glorious Food," and "It's a Hard Knock Life." Weekends at noon. John Houseman Theater, 450 W. 42nd St. (354-2220). Tickets are $20.

A Spielberg Summer—At this July 4 opening weekend of Steven Spielberg films, **THE AMERICAN MUSEUM OF THE MOVING IMAGE** screens two movies—*Jaws* and *Duel*—both too scary to be described as family movies. Many of the subsequent weekend screenings are terrific family fare, and good excuses to check out this marvelously playful and informative hands-on museum. Upcoming movies in the series include *Close Encounters of the Third Kind* (7/11 and 7/12), *Who Framed Roger Rabbit?* (7/25, *Hook* (8/16), *Men in Black* (8/29), and *Amistad.* 35th Ave. and 36th St. in Astoria, Queens. Movies are free with museum admission: $8.50, $5.50 students and seniors, $4 children.

Opening
Pet Project

More remarkable even than Eddie Murphy's ability to converse with critters of all sorts in the remake of 'Dr. Dolittle' are the glimpses of how these hamsters and horses think, feel, and get gas pains exactly the way we do. Opens June 26.

Science Underfoot—The largest outdoor science playground in the Western hemisphere is an incredibly fun place to play. The kid-magnet of slides, spider-web climbing frame, and water play also neatly demonstrate all sorts of scientific principals. Added to the **NEW YORK HALL OF SCIENCE** playground this year is a garden-of-sounds exhibit for experimental banging, blowing, and clanging. The museum itself is also full of opportunities for kids of all ages to learn scientific concepts as they crawl, balance, make bubbles, and create shadows. 47-01 111th St., Flushing Meadows Corona Park, Queens (718-699-0005). Admission to the Hall of Science is $6, $4 children and seniors. Beginning 7/1, playground admission is an additional $2.

Twin-based—Most people are so busy looking up at the World Trade Center towers that they don't notice the five-acre **AUSTIN J. TOBIN PLAZA** at its base. The entirely flat, paved plaza is the site for "Children's Super Stars Day" (6/27 from noon to 2). Look for short performances by a group called Medieval Times that re-create that era of knights in shining armor, as well as appearances by Arthur, Lamb Chops, and other popular animated children's television stars. Just off Church St. bet. Liberty and Vesey Sts. (435-4170). ●●

Kid City—The centerpiece of Kid City—an exhibit that finds a permanent home at **THE NEW-YORK HISTORICAL SOCIETY** this week—is a street corner at 82nd St. and Broadway. The former row of two-story buildings has been re-created as it was in 1901. Kids can open doors, peer into mailboxes, and handle items in the stores and apartments. Visitors can examine data about differences between the lives of children who live there today—where there is now a Gymboree, a McDonald's, and a branch of Barnes and Noble—and those who lived there at the beginning of the century. Sarah, Duchess of York, officiates at an opening ceremony 6/25. On Saturday, 6/27, families can visit the museum from noon to 3 free of charge and check out the new exhibit; 2 W. 77th St. (873-3400). Regular admission is $5 adults, $3 students and seniors.

Hot—Girls of a certain age will already know that the Spice Girls are at **MADISON SQUARE GARDEN'**s Arena for one performance 7/1 at 8 (307-7171). Tickets are $35 and $50.●

Check Mates—Chess legend Bruce Pandolfini takes on 25 players simultaneously, both adults and kids, in a New York Chess and Backgammon–sponsored event in **BRYANT PARK,** 6/25 from 11 to 1. Weather permitting, any day of the week—all summer long—kids can play chess and a variety of other games that are on loan. Free chess lessons for children are given weekdays from 2 to 4. Younger children can play with wooden toy sailboats in the waters of the fountain (for $1 per half-hour). Bryant Park is bordered by Fifth and Sixth Aves. and 41st and 42nd Sts.●●

By Hand—Head over with handy kids to **THE AMERICAN CRAFT MUSEUM,** which is hosting afternoon drop-in multicultural workshops Tuesdays, Wednesdays, and Thursdays, 7/21 to 8/13, from 1 to 4. Tuesdays, make Japanese paper quilts or Polish paper cutouts; Wednesdays, Tibetan monks lead workshops in their traditional native crafts, including mandala sand painting and calligraphy; Thursdays, Kristin Adamczyk leads workshops where visitors make and play with toys from 100 years ago. 40 W. 53rd St. (956-3535). Workshops are free with admission: $5, $2.50 students and seniors.

Circus Amok—To find out when the endearingly subversive, stilt-walking, and occasionally gender-bending traveling circus is coming to a playground or parking lot near you, call 477-5829, ext. 315. Or visit www.ps122.org.●

It's a Grand New Flag—Celebrate Independence Day with a true act of independence—costing nothing. People of all ages are invited to design their own flag for Central Park. Then fly it high on the terrace of Belvedere Castle or on the grass of the Great Lawn. **CENTRAL PARK** at 79th St. (772-0210).●●

Photograph by Phil Bray/Twentieth Century Fox.

the mix

Dani Shapiro...Karen E. Bender...Crest Hardware Show

Radio Highlights

New York and Company—Weekdays at noon. 6/23: Roberta Breandes Gratz and Norman Mintz on *Cities Back From the Edge;* Harvey Stein on his photographs in *Coney Island.* 6/24: Raymond Scheindlin on his translation of *The Book of Daniel;* Tim Kirkman on *Dear Jesse.* Leonard Lopate hosts. WNYC, 820 AM.

The Lewis Burke Frumkes Show—Sundays at 9:30 A.M., 8 and 8:30 P.M. 7/5: The guest is Lucinda Roy, author of *Lady Moses.* WPAT, 930 AM.

Classic Radio—Sundays at 11 P.M. 6/21: *The Amos & Andy Show* and *Suspense: Dead Earnest,* starring Pat O' Brian. 6/28: *The Amos & Andy Show* and *Suspense: The Day I Died,* starring Joseph Cotton. WFUV, 90.7 FM.

Casper Citron—Saturdays at 10 P.M. 6/27: Daniel Menaker, senior editor at Random House Publishing and *The New Yorker* talks about his novel, *The Treatment;* Elizabeth Hess, *Village Voice* journalist, talks about *Lost and Found;* British director Ken Loach discusses his background and his film *Carla's Song.* WOR, 710 AM.

Bloomberg's Restaurant Week—Weekdays at 5:56, 7:56, and 9:56 P.M. 6/23: Fran Reiter of New York's Convention and Visitors' Bureau; Burton Anderson. 6/24: Burton Anderson. 6/25: Peter Elliot; Burton Anderson. 6/25: Daniel Boulud; Eric Asimov. WBBR, 1130 AM.

The Written Word

Karen Bender and Dani Shapiro—6/25 at 7 P.M.: *Granta* presents the two authors reading from recent work. KGB, 85 E. 4th St. (988-1197); free.

Chris Seid—6/29 at 7:30 P.M.: Reading from *Prayers to the Other Life.* Barnes & Noble Chelsea, 675 Sixth Ave., at 21st St. (727-1672); free.

Ron Padgett and Edwin Torres—6/24 at 7:30 P.M.: Reading from their recent work. Barnes & Noble Union Square, 33 E. 17th St. (253-0810); free.

Karla Kuban—6/30 at 7:30: Reading from *Marchlands.* Barnes & Noble, 4 Astor Place (420-1322); free.

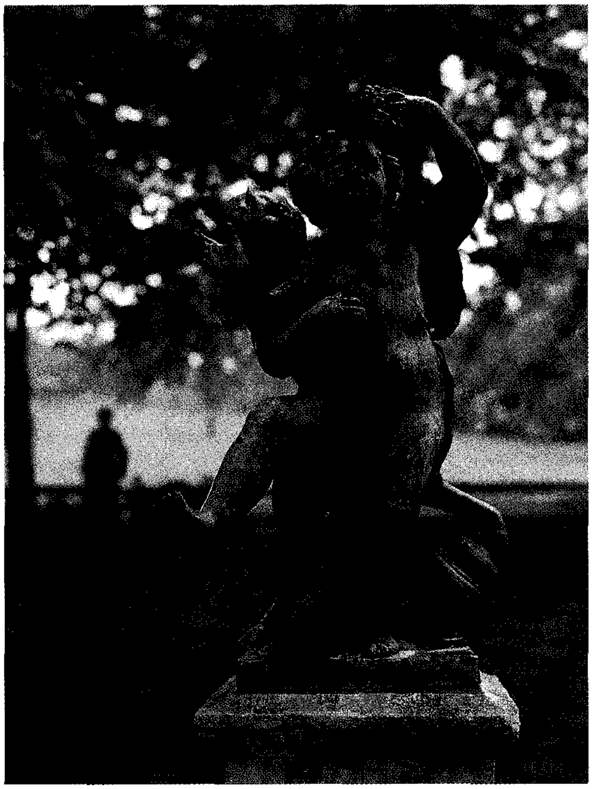
David Sedaris—6/30 at 3 P.M.: Reading from *Naked.* A Different Light, 151 W. 19th St. (989-4850); free.

Sky Gilbert—7/6 at 7 P.M.: Reading from *Guilty.* A Different Light, 151 W. 19th St. (989-4850); free.

Grace Paley and Bell Hooks—7/9 at 8:30 P.M.: Reading from *Just As I Thought* and *Wounds of Passion,* respectively. Central Park Summerstage (360-CPSS); free.

Anne Hagedorn Auerbach—6/29 at 8 P.M.: Reading from *The Untold Story of International Kidnapping.* Knitting Factory/The Old Office, 74 Leonard St. (219-3006); $5.

Dorothy Parker—6/22 at 7:30: Parker's wit is celebrated—and deployed by an actress—at this evening in the Algonquin's Oak Room series. (A dinner seating is available at 6, or you may attend only the Parker program). The Algonquin, 59 W. 44th St. Call 840-6800 for reservations and additional information; $25 (program only).



Shopping **Not all the pleasures of gardening are modest, elemental ones: There is, for instance, the thrill of acquiring large and superfluous accessories—such as eighteenth-century furniture, fountains, aviaries, and urns. Sotheby's auctions off all manner of antique outdoor ornaments on June 25. See listings.**

Photograph courtesy of Sotheby's.

Gertrude Stein—6/29 at 7:30: Stein is saluted by Catherine R. Stimpson (editor of the Library of America's two-volume edition of Stein), biographer Brenda Wineapple, and Off-Broadway composer Al Carmines. Another offering of the Algonquin's Oak Room series. See "Dorothy Parker" listing (above) for more information.

Lectures and Panels

Nancy Kelton—6/23 at 6: The author of *Writing From Personal Experience* speaks at Borders, 461 Park Ave., at 57th St. (980-6785); free.

"Surviving the Holocaust"—6/25 at 7:15 P.M.: Dr. Annette Insdorf, director of the Columbia University film-studies program and the author of *Indelible Shadows,* will speak on the film *The Pawnbroker* after it is screened. 92nd St. Y, 1395 Lexington Ave. (996-1100); $18.

Events

Macy's Twenty-second Annual Fireworks—7/4 at 9 P.M.: Macy's continues a time-honored New York tradition, with an evening of music, light, and sound. A half-hour-long show with more than 15,000 display shells and effects can be seen from any place with a view of the East River between 23rd and 42nd Sts. Call 494-4495 for more information.

Sotheby's Eighth Annual Decorative Garden Statuary Auction—6/25 at 2: Just in time for relaxing in the garden you've worked so hard (or paid so much) to glorify, a sale of cast-iron statuary, furniture, fountains, urns, gates, aviaries, lanterns, architectural elements, and other decorative pieces. In conjunction with the auction, Sotheby's will offer a three-day travel program to Litchfield, Connecticut. Participants will go on guided tours of more than eight great area gardens and attend lectures on gardening and garden statuary. For information on the auction and trip, call 606-7285. Sotheby's is located at 1334 York Ave., at 72nd St.

Yiddish Music and Theater Festival—6/24 at 7: The annual celebration features the Maxwell Street Klezmer Band, Cantor Joseph Malovany, Michael Alpert, Zalmen Mlotek, and the Golden Land Klezmer Orchestra. Damrosch Park, Lincoln Center, Broadway near 65th St. (889-6800); free.

Hudson River Festival—Through 9/1: A celebration with dance, music, theater, film screenings, and art in Battery Park. Performers include the Paul Taylor Dance Company, Elliot Feld's Ballet Tech, the Morgan Scott Ballet Company, and the Tommy Dorsey and Duke Ellington orchestras. Call 945-0505 for additional information; admission is free.

Benefits

AmFAR's Tribute to Larry King—6/21 at 7 P.M.: The American Foundation for AIDS Research and Sharon Stone will host a benefit dinner to salute Larry King at the Plaza Hotel (957-3005); $500–$50,000.

The Big Bam!—6/30 at 6:30 P.M.: A collaborative performance event to raise health awareness and benefit SHARE organization's Young Women's Group and the Pink Ribbons Project. Performances by Roberta Flack, Amy Pivar Dances, and Robin Becker & Co., with costumes by Jill Stuart and Nicole Miller. Honorary Committee members Steven Baldwin, Peter Gallagher, Donna Hanover, and Veronica Webb will be on hand for the extravaganza. The Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn (800-755-4000); $40–$200.

Tours

Central Park: East and West—6/27 and 6/28 at 12:30 P.M. in Western Central Park and 3 P.M. in Eastern

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Central park: Two tours exploring the park's hidden places and early history. The western walk hits sights of literary interest and Strawberry Fields; the eastern walk stops at the Dairy and the Arsenal. For reservations and meeting place, call 465-3331; $12.

Brooklyn Heights and Promenade at Sunset—6/27 at 6 P.M.: Explore New York City's first landmarked district and its spectacular view of the Manhattan skyline. Call 465-3331 for additional information and meeting place; $12.

Greenwich Village Gay and Proud—6/27 at 1: The history of lesbian and gay love, rebellion, and liberation is covered on this two-hour guided walk around the Village. Meet at the Washington Arch, Fifth Ave. near 8th St. Call Joyce Gold at 242-5762 for more information; $12.

When China and Italy Moved to New York—7/2 at 11 A.M.: A two-hour visit to the neighborhoods of Little Italy and Chinatown. Meet at the Savings Bank on the southwest corner of Canal St. and the Bowery. Call Joyce Gold at 242-5762 for more information; $12.

Pre-Fireworks Gramercy Park Presidents Tour—7/4 at 5:30 P.M.: Explore the still-elegant enclave associated with everyone from JFK to Thomas Edison. Call 465-3331 for reservations and meeting place; $12.

A Cycling Tour From Island to Island—6/28 at 7:40 A.M.: Your choice of 18 to 36 miles of cycling, beginning in Ronkonkoma, Long Island, and continuing to Sayville and Fire Island. Call 996-1100 for further information; $69 with bike and helmet rental, $43 without.

Before Stonewall: A Gay and Lesbian History Tour—6/27 at 1 P.M.: Investigate the people and architecture of the neighborhood and its history as a gay-community Mecca. Meet at the Washington Square Arch (439-1090); $10.

The Upper East Side—6/26 at 12:30 P.M.: Rediscover the architectural treasures of New York's fabled Millionaire's Mile. Meet at the General Sherman Statue, 59th St. and Fifth Ave. (935-3960); $10.

Ellis Island—6/27 at 10 A.M.: A tour of the museum and grounds and a discussion of the history of American immigration. Meet at the flagpole at the center of Castle Clinton National Monument in Battery Park (935-3960); $20 includes round-trip ferry fare; reservations required.

Independence Day All-Night Candlelight Tour—7/5 at 2 A.M.: Stroll the park and streets around City Hall, visit the site of George Washington's inauguration, the first United States Capitol Building, and more. Enjoy a sunrise on the Staten Island ferry. Call 996-1100 for more information; $15.

A Hike on the Waterfront—6/28 at 9 A.M.: An easy, seven-mile walk from 72nd St. to Battery Park, to see the abandoned docks that would have greeted the *Titanic.* Call 996-1100 for reservations and meeting place; $20.

New York's Gold Coast—6/28 at 1 P.M.: A walk down Central Park West, and a look at the past and present grand apartments of Lauren Bacall, Theodore Roosevelt, Sinclair Lewis, Madonna, and Steven Spielberg, and landmarks like the Museum of Natural History and the New-York Historical Society. Call 996-1100 for reservations and meeting place; $15.

Ghostly Greenwich Village—7/4 at 6 P.M.: Explore the architectural and literary history of an area that was once home to Stanford White, Elsie de Wolfe, and O. Henry and is still as fashionable as ever. Meet at the Washington Square Arch at the southern end of Fifth Ave. (969-8262); $10.

Walks in Old Chelsea—7/4 at 2 P.M.: Visit the past of this now-hip area. Meet in front of the Flatiron Building at the intersection of Broadway, Fifth Ave., and W. 23rd St. (969-8262); $10.

"The Streets Where We Lived"—Saturdays and Sundays at 1:30 and 2:30 P.M.: A regular walking tour inviting visitors to stroll the Lower East Side and discover how different immigrant groups shaped the city. Lower East Side Tenement Museum, 90 Orchard St. (431-0233); $8.

Metropolitan Opera Backstage—Weekdays from 10 A.M. to 4 P.M.: A unique, behind-the-scenes view of the creation of the opera. Includes costume and set design, the performers' rehearsal facilities and dressing rooms, and the opulent auditorium. At Lincoln Center; call 769-7020 for reservations and times; $8.

Exhibitions

Rodin at Rockefeller Center—Through 8/31: A public exhibition of eight masterpieces, including *The Thinker.* Channel Gardens, between Fifth Ave. and Rockefeller Plaza at 50th St. (632-3975); free.

"Verdant Riches Revealed"—Through 7/31: A treasure trove of botanical and horticultural books, from a medieval manuscript on herbal remedies to rare sixteenth-century treatises on horticulture and garden design. The New York Botanical Garden at the Grolier Club, 47 E. 60th St. (838-6690); free.

"Landmarks of New York"—Through 8/23: An exhibition of photographs by Barbaralee Diamonstein coinciding with the release of *Landmarks of New York III,* which documents more than 1,000 historic sites. The New-York Historical Society, 2 W. 77th St. (873-3400); $5.

"Proudly We Served"—Through 9/5: Photographs, artifacts, and models commemorating 200 years of service by African-American veterans. Intrepid Sea Air Space Museum, Pier 86, W. 46th St. (957-7055); $10.

Chinese Calligraphy—Through 8/30: An exhibit of calligraphy from the Seal script to the Hsin style, with works by Li Chen Hing. St. John's University, 800 Utopia Parkway, Jamaica, Queens (718-990-1526); free.

"A Float for All Seasons: New York's Ethnic Parades"—Through 1/10/99: Mini-floats, paraphernalia, and photographs celebrating cultural identity in New York. The City Partners Gallery at the Museum of the City of New York, 1220 Fifth Ave., at 103rd St. Call 534-1672 for more information; $5 suggested contribution.

"Broadway! The Great White Way in 1898"—Through 6/28: The show features stars, costumes, and a set of models reflecting Broadway 100 years ago. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672); $5.

On View

Shop Art

Leave it to Brooklyn's edgier artists to crossbreed gallery openings and power tools at the fourth annual Crest Hardware Show in Williamsburg (through July 3). Manny Franquinha and his brother Joseph opened the Crest Hardware store in 1962, back when the neighborhood was home mainly to Italian families and light commercial industry. By the mid-eighties, as the meat-processing and garment factories shut down, Manhattan artists began migrating across the East River in search of cheaper loft space. Art supplies were in short supply, though, until Crest Hardware became Metropolitan Avenue's answer to SoHo's Pearl Paint. Local artist Gene Pool, a Crest customer since 1991, noticed that shoppers were coming into Manny's store for tile grout, say, then using it to make art instead of around their tub. That gave him an idea. "There was one guy who left the store price tags on his pieces," Pool recalls. "So I thought, why not go one step further and bring the work back to the source?" In 1994, Pool curated the first group show in Franquinha's store, and with each subsequent year the show has garnered increasing enthusiasm from Home Depot fans and artists alike. The current exhibition includes nearly 200 works, scattered among the usual merchandise: on the floor with the carpet samples, hanging from the ceiling fans, tucked among the shelved paint cans. Some patrons confuse the art with the merchandise, and vice versa. Anne Gant's delicate *Glass Hammers,* for example, cast from Lenox crystal, are right next to their sturdier cousins. "People ask, 'Is this a real hammer?'" says Pool, and that is music to his ears. The conceptual artists known as the "Art Guys" have stamped their signature logo on "Give Us an Inch" yardsticks, and they're indistinguishable from Crest's own yardsticks. In the garden department, artist Sally Minker displays her *Seeds of Discontent* (pictured), which proposes new "hybrids" like Screamus Aggravitus and Mixed Laughers, right next to the hollyhock and snapdragon packets. All of the art, of course, is for sale, starting at the hardware-store price of $3.99.

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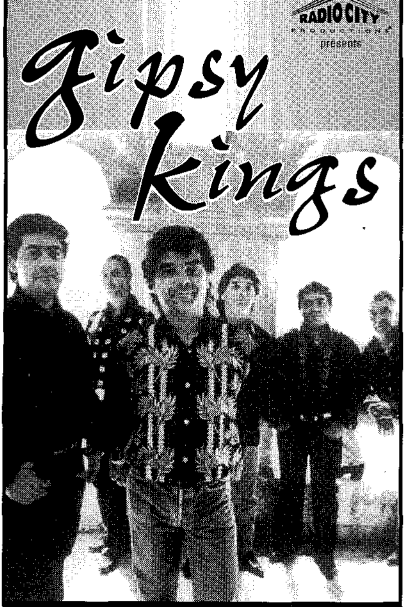
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Happening

Designing Women

Pushing not only her own recent work but also the latest issue of the newly redesigned 'Granta,' Dani Shapiro reads from "The Mistress" (excerpted from her forthcoming memoir, 'Slow Motion') at KGB on June 25. She is joined by Karen E. Bender, whose story "Eternal Love" appeared in an earlier issue of the quarterly. See listings.

GRANTA
THE MAGAZINE OF NEW WRITING / 62

What young men do
Richard Lloyd Parry discovers modern Indonesia's war of severed heads
PLUS: Simon Armitage, Tim Parks, Todd McEwen and Richard Ford

"The New Metropolis: New York, 1898–1998"—Through 12/1: A yearlong exhibition commemorating the consolidation of the five boroughs to form New York City. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672); $5.

Hall of Biodiversity—Ongoing: Devoted to the variety and interdependence of Earth's living things and their critical importance to human survival, the hall includes a dramatic global tour of nine biomes and a diorama of the Central African Republic's rain forest. At the American Museum of Natural History, Central Park West at 79th St. (769-5100); $8 suggested contribution.

"Particular Voices: Robert Giard's Portraits of Gay and Lesbian Writers"—Through 6/27: Features 110 black-and-white prints and selected manuscripts from the library's archives. New York Public Library, Center for the Humanities, Fifth Ave. at 42nd St., third floor (869-8089); free.

"Opening Windows in Time"—Through 9/27: A sculptural installation by B. Amore featuring his own Italian ancestors (among other former tenement residents). Lower East Side Tenement Museum, 66 Allen St. (431-0233); $8 museum admission.

"America's Concentration Camps: Remembering the Japanese-American Experience"—Through 1/5/99: An exhibition that tells the story of this shameful chapter in American history through the eyes of the incarcerated. Photographs, mementos, and home videos contributed by some of the 120,313 people who were held in the camps—two thirds of whom were American citizens—will be on display, along with maps and statistics from each camp. Ellis Island Immigration Museum, New York Harbor. Call 363-3200 for directions to the museum and more information; $5.

Bridging New York—Through 6/28: Selections from the museum's painting, print, and photographic collections dealing with the city's bridges. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672); $5 suggested contribution.

Online

New York Magazine on the Web—"Stephanie's Surf Report" (in the "Today" section of www.newyorkmag.com) features a new Website review each weekday. This week: Fight the future with the X-Files movie site; organize your global travel around worldwide events; take a break from summer blockbusters and browse through the classics; try on Ray-Ban sunglasses, virtually; and get a scratch lesson from Turntablism.Com. But before you click away from www.nymag.com, check out all we have to offer, like selected articles from the current issue and a searchable "Cue" section, plus daily picks of New York events in "Vanessa Takes Manhattan," daily deals from Angie Maximo in "Cheap Thrills," "First Words" for bibliophiles, and our helpful Subscriber Service Center.

Sports

Father's Day Four-Miler—6/21 at 10:30 A.M.: Dads and their fans are welcome at this one. East Drive at 97th St. Call the NYRRC at 860-4455.

Chase Corporate Challenge #2—6/24 at 7 P.M.: The real rat race. West Drive at 77th St. Call the NYRRC at 860-4455.

Moonlight Ride—6/26 at 10 P.M.: A lunar adventure through the streets of Manhattan via bike and blades. Meet at Columbus Circle. Free. Call Times Up for information, at 802-8222.

Lesbian & Gay Pride Run—6/27 at 9:30 A.M.: The seventeenth annual installment of this five-mile race. Entry fee $11–$17. Call the NYRRC at 860-4455.

David Cone Charity Softball Tournament—6/29 at 10 A.M.: A one day, slow-pitch softball tournament featuring celebrity managers such as Bob Gibson, Joe and Frank Torre, Ralph Branca, Keith Hernandez, and others. The championship team will be Cone's guest at a luxury box for a Yankee game this season. Come out to watch, or pony up the $10,000 to be one of the twenty teams participating. Call Andrew Levy at 535-5046 for registration information.

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	MON	TUE	WED	THUR	FRI	SAT	SUN
METROSTARS			NE WPXN 7:30PM				
CITYHAWKS						GR MSG 7:30PM	
LIBERTY		CLE MSG 7:30PM			SAC LIFE 8PM		
YANKEES	ATL MSG 7:30PM	ATL MSG 7:30PM	ATL MSG 7:30PM	ATL WPIX 7:30PM	NYM MSG 7:30PM	NYM FOX 1:15PM	NYM ESPN 8PM
METS	BAL FSNY 7:30PM	BAL FSNY 7:30PM	BAL FSNY 7:30PM	BAL WOR 7:30PM	NYY WOR 7:30PM	NYY FOX 1:15PM	NYY ESPN 8PM
	6/22	6/23	6/24	6/25	6/26	6/27	6/28

in concert

A Midsummer Night's Dream at the New York City Ballet

Classical Music

Thursday, June 25

Bargemusic—Trio performances of Kodaly and Beethoven. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $20–$30.*

Friday, June 26

Bargemusic—Solo cello performances of Bach suites. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $20–$30.*

Sunday, June 28

William Wu, Tenor and Christine Chen, Soprano—Perform arias and duets of Rossini, Mozart, Puccini, others. *Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (501-3330), at 3; $20–$25.*

Quisqueya en el Hudson—A festival of Dominican music and dance, with performances by Sonnice, Fidelina Pascual, Coco Merenson, Bachata Mix, AsaDifé. *Highbridge Park, 172nd St. and Amsterdam Ave. (691-9510), at noon-7; free.*

Monday, June 29

Karla Simmons, Soprano—Performs with a tenor and keyboardist from the Juilliard School. *Bryant Park, Sixth Ave. at 40th St. (799-5000), at 12:30; free.*

Opera

Metropolitan Opera—Performs Rossini's *Il Barbiere di Siviglia,* 6/23 at 8, on the Great Lawn in Central Park, and 6/26 at 8, in Buccleuch Park, New Brunswick, New Jersey; and Verdi's *Il Trovatore, in* Brookdale Park, Montclair, New Jersey, 6/24 at 8. *For directions, call 362-6000; free.*

Amato Opera—Performs two one-act operatic farces, Sullivan's *Cox & Box* and Grantham's *The Boor,* 6/26-6/27 at 7:30, 6/28 at 2:30. *319 Bowery (228-8200); $20.*

Center for Contemporary Opera—Performs Paulus and Graham's *The Postman Always Rings Twice,* 6/29 at 8. *Sylvia and Danny Kaye Playhouse, 395 Park Ave., at 68th St. (772-4448); $20–$40.*

Dance

Mark Morris—Performs a new work, *Medium,* and Purcell's *Dido and Aeneas,* 6/24-6/27 at 7:30. *BAM Opera House, 30 Lafayette Ave. (718-636-4100); $15-$45.*

Doug Elkins—Performs two works that fuse hip-hop and modern dance, *Bipolarbear (NOS)* and *Roda,* 6/23-6/27 at 8, 6/28 at 7:30. *Joyce Theater, 175 Eighth Ave., at 19th Street (242-0800); $26.*

Young Dancers in Repertory—Performs dances from the Middle East, Bosnia, Latin America, Asia, and several other countries on this fair planet, 6/28 at 1:30 and 3. *Children's Museum of Manhattan, Tisch Building, 212 W. 83rd Street (721-1223); free with museum admission.*

Complexions—Performs *No Rules,* the first installment of the group's two-year ballet project, *Saturation,* 6/25-6/27 at 8. *15 Mercer St. (502-4342); $25–$35.*

Andrew Jannetti & Dancers—Performs *Prey, Unspoken Lessons/Unbroken Bonds,* and *Fallen Angel.* 6/25–6/27 at 8. *DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077); $15.*

American Ballet Theater—Performs *Le Cosaire* 6/22 with principal roles danced by Irina Dvorovenko, Amanda McKerrow, Maxim Belotserkovsky, and Gil Boggs; *The Snow Maiden,* 6/23-6/25 at 8, 6/24 at 2, with title role danced by Yan Chen; *Coppelia,* 6/26-6/27 at 8, and 6/27 at 2. *Metropolitan Opera House, Lincoln Center (362-6000); $18–$115.*

New York City Ballet—Performs *A Midsummer Night's Dream,* 6/23-6/27 at 8. *New York State Theater, Lincoln Center (870-5570); $15–$68.*

Coco Girls—Las Flamencas—Perform *10 Seconds of My Fame,* 6/23-6/27 at 8. *St. Clements, 423 W. 46th St. (579-3949); $25.*

Chen & Dancers—Perform *Warriors of Light* for the group's twentieth-anniversary season, 6/25-6/30 at 8:30. *St. Mark's Church, 10th St. and Second Ave. (349-0126); $15.*

Previews
The M Files

Dancers channel vibrations from the world beyond for Mark Morris's delicate new work, 'Medium.' Set to John Harbison's "November 19, 1828"—which refers to the day of Schubert's death—the short work premieres this week at the Brooklyn Academy of Music as an opener for Morris's ten-year-old masterpiece 'Dido and Aeneas,' in which the choreographer takes cross-gender casting a step further—he performs the roles of both Dido and the Sorceress. June 24–27.

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

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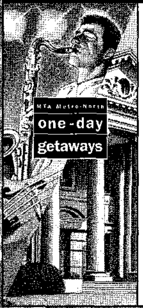

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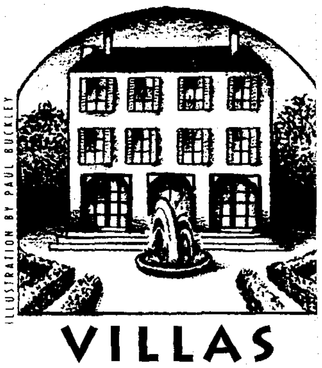

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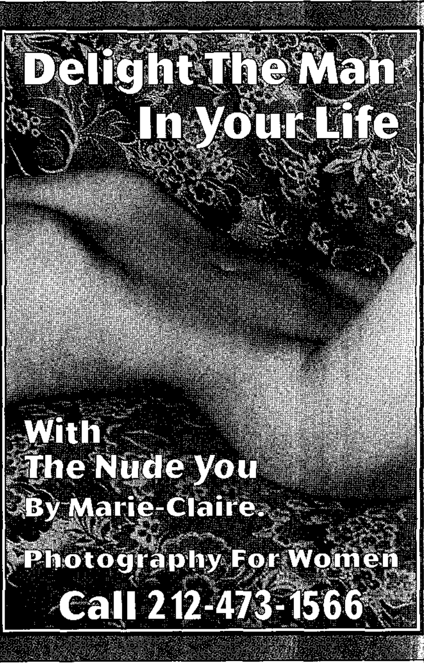

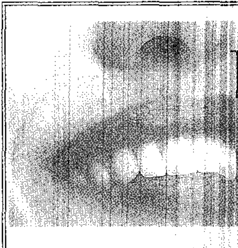

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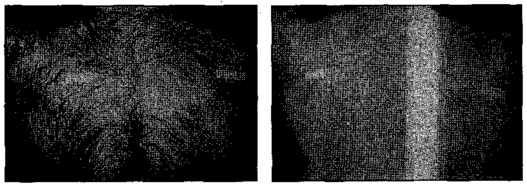

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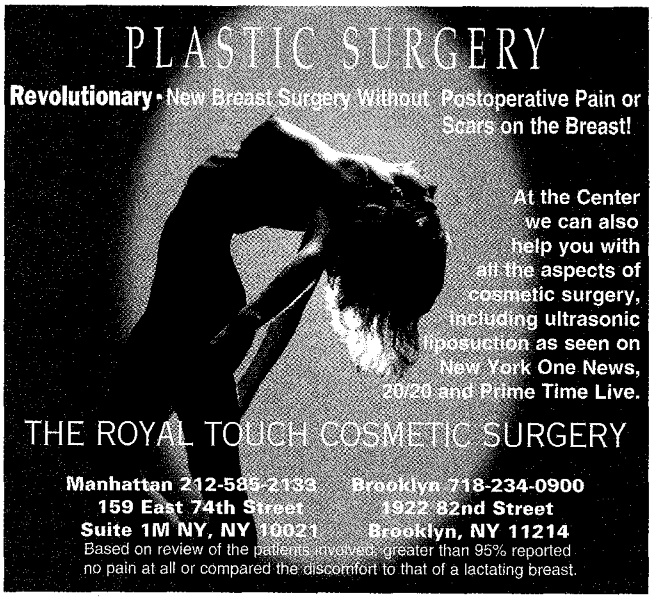

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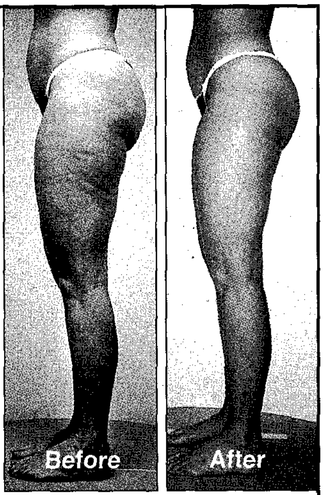

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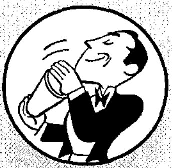

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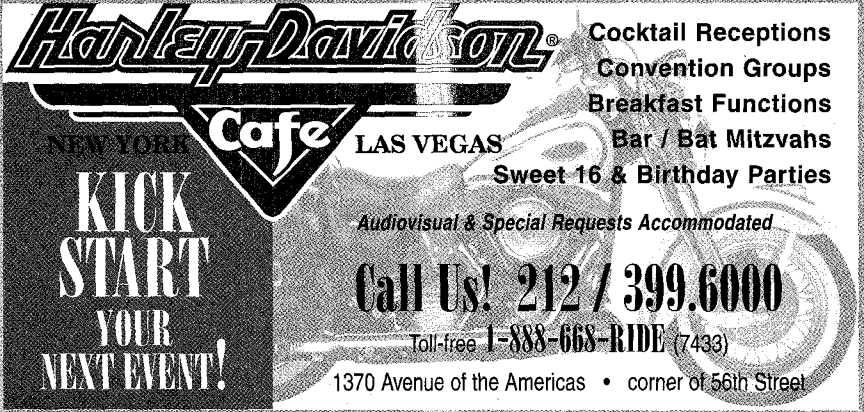

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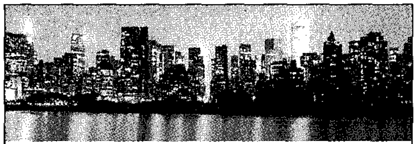

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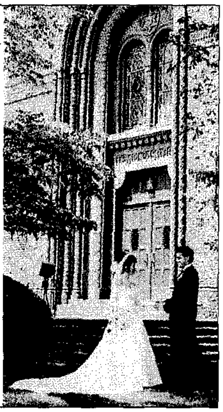

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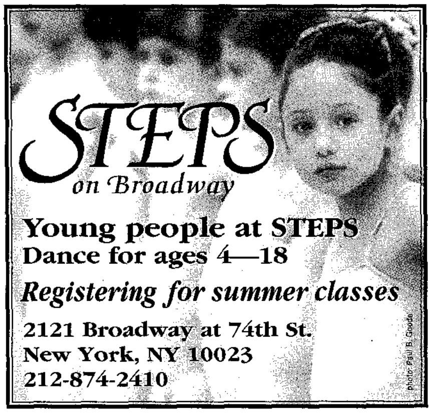

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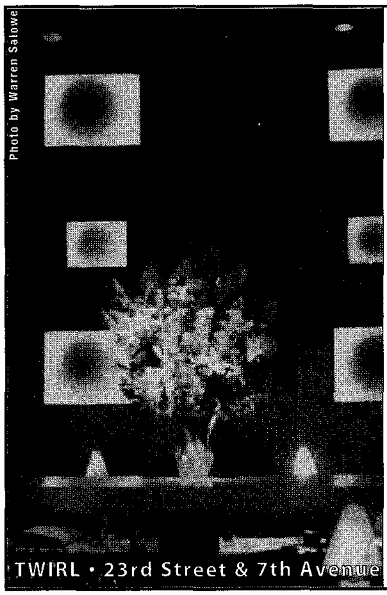
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Great Guy Available—Extremely handsome, single white male, 41, tall, great build (ex-athlete), never married, nonsmoker, very successful, generous and selective, seeking one exceptionally attractive, beautiful inside and out, well-built, slender, single white female (24-35) with brains, sophistication, the ability to communicate, passion, sensuality ...and who enjoys sports, boating, skiing, tennis, scuba, travel, romantic evenings and much more. Head shot and description or full photo required (will exchange). Confidentiality assured. 4090 ✉

Attractive, Sophisticated Gentleman—Seeks cultured, 40ish lady who is adventurous, educated/refined, sportive, good-humored, with traditional values...and is ready for mutually nurturing and loving long-term relationship. He is a person of substance and integrity, is world-traveled, multilingual, inventive, fun-loving and kind. Photo, please. 4186 ✉

Successful New York Attorney—Entrepreneur: 50s, young-looking, athletic, Catholic and Jewish heritage (nonreligious), nonsmoker; co-op in NYC and house upstate on a beautiful lake; divorced 15 years, two very nice children (on their own); enjoy movies, nature, outdoor cooking, traveling worldwide (do a lot on business), and cuddling in bed on Sunday mornings with the NY Times and the right woman; I am considerate and a good friend. Looking for that special woman for long-term relationship: warm, very attractive best friend/soul mate; professional, age 33 plus, slender, approximately 5'4", caring and supportive, with similar interests. Please send both note and very recent photo. 4020 ✉

Pretty Researcher Finds Quote—"Affection shared is multiplied not divided". Slender, caring, 5'6", long-haired, long-legged NYTimes addict, Lincoln Center fan, lover of long walks, seeks handsome, fit, kind, intelligent, honest man, 40-55. Call if you want source of the quote. Photo/phone 4181✉☎

Summertime In New York—Handsome professional, 35, 5'11", Jewish, very warm, charming, seeking down-to-earth, unpretentious woman who is affectionate, romantic and loves both the country and the city. 4210 ✉

Beautiful, Artistic, Sophisticated—Slim, fit, vibrant woman, early 50s, seeks meaningful relationship and soulful connection to man, 50-60s, warm, attractive, sense of humor and financially stable. Photo, please. 4149 ✉ ☎

Very Successful Entrepreneur—Late 50s, seeks unpretentious woman who's comfortable in jeans, no makeup and the wind in her hair. I would like to be with a beautiful and fun woman with freedom to travel. I travel a lot for pleasure, e.g. Europe, the Caribbean and Vegas. I'm looking for a woman who can take the summer off. I would like a woman who can find a place in her heart for a big teddy-bear type, 5'11", 220. Nonsmokers, please. Picture a must. 4227 ✉

Sweet, Successful, Pretty—Voluptuous lady, late 30s, Jewish, great sense of humor, adventurous, wonderful heart, people person - seeking unencumbered Jewish male, mid 30s-40s, nonsmoker, well-educated, successful, handsome, with interests and attributes similar to mine. Interests include: working out, tennis, biking, arts, dining out, travel, weekends near the ocean, and romantic moments with that special someone who is also desirous of building a relationship based on friendship and mutual respect leading to marriage and family. Responses will be based on content and innovation. Area codes near NYC only. Photo please. 4170✉

Affectionate Corporate Lawyer—50, divorced, 6'3", partner in NYC firm, lives in Westchester. Warm, sensuous and very passionate, Mediterranean personality. Would like to meet a tall, available, white Christian woman, 34-45, who, like him, is intelligent, funny, honest, bright, mature, accomplished, romantic, and a college graduate. Please include a recent photo with your note. 4085 ✉

For The Selective Man Only—Rumor has it that there is an emotionally "together" woman who would love to meet you, have lots of fun, and develop an intimate relationship on all levels, culminating in a loving marriage. "They say" that she is 45 ("You're joking! You look much younger!"), Caucasian, green-eyed head-turner with radiant complexion, long dark blond hair, has great smile, Manhattanite, nonsmoker, 5'5", slender/curvaceous via dieting and exercise (ugh!), very affectionate/passionate, free/expressive with feelings, enjoys making others laugh and can laugh at herself, no dependents, looks at glass half full, tries to live by golden rule, tenacious/ambitious yet tender/empathetic/compassionate, charitable, exudes warmth and self-confidence but has vulnerable side, appreciative, honest with sensitivity, introspective/perceptive and alumnus of psychotherapy, hardworking owner of physician recruitment firm (entrepreneur or masochist?), good listener/communicator, eclectic interests, flexible attitude, loves kids/animals, loving, outgoing, open, bright, articulate...but not after 2 1/2 Pina Coladas, and has a great deal to give and share. Additional positive qualities intentionally omitted due to cost factor of ad. She comes with a 30-day money-back guarantee/lifetime warranty. References provided upon request. References from family don't count. If you are serious about getting serious, can truly appreciate and respond to such a woman, and share many of the same qualities/values, then she strongly encourages you to do your own research regarding these rumors. She looks forward to hearing from you and... Note/photo. 4126 ✉ ☎

Unencumbered—Real estate developer entrepreneur - successful, great-looking 5'11", 165 lbs, blue-eyed, nonsmoking divorced with no children, Jewish mal - seeks Asian-American female partne in life. If you are very attractive well-educated, 29-39, slim, nonsmoking honest, caring, passionate, sensitive an you love to laugh and enjoy life, pleas send me a note and photo. 4132 ✉

Picture This:—A country lane, youn lovers walking hand-in-hand. I'd like to b one of them - how about you? I'm Jewis (Reform), early 30s, 5'6", fit, blond, blue eyed, smart, very young-looking and quit pretty. If you're a handsome, intelligent sweet guy, 32-42, who loves the grea outdoors, theater, adventure and being silly, then we may have a future together Note/phone. 4206 ✉

I Want—A woman who would not normally respond to a personal ad. You ar strong-willed, sensitive, sensual, romantic with uncompromising values, grace, clas and wit. You are 25-35, model-slim take great pride in your appearance, and not afraid to admit you're a cut above I am 41, 5'11", 170 lbs, green eyes, wavy hair and handsome. Interests include music (jazz), theater, downtown dining cooking, Knicks, antiquing, travel and fashion. I am kind, caring, very successful and pride myself on my integrity and keen sense of humor. Photo/note please. 4211✉

Extremely Attractive—Academician interested in meeting cultured man 48-60. 4201 ✉

Unpretentious And Successful NYer—Entrepreneur in corporate America, too busy for the singles scene. New Yorker 38, well-bred, Jewish, 6', good build, very handsome, similar to Kevin Spacey. I love to laugh, dine out with friends, antiques travel, boating, blading. I want chemistry with mature NYC woman, 5'3" plus, beautiful, curvaceous, slim (27-37), for happily ever-after romance. Note/photo. 4103 ✉☎

Dynamic Physician—Communicative guy with great sense of humor, multi-faceted, a gentle, incurably romantic 5'10", very fit 43 - passion for athletics, the arts, travel, laughter. Seeks vivacious, family-oriented woman under 38 for marriage, kids. Phone/photo a must. 4213✉☎

Beautiful, Brainy Blond—It's true. Slim, too. Who covets Messier to Mozart and sometimes Mamet, but always marvelous men who are sensitive, caring and unafraid of intimacy. You're successful but not a workaholic, and healthy, honest and faithful, and 40-55ish. So please, rush that photo/phone-ish. 4214 ✉

I'm A Traveling Man—(Long weekends, that is)... 48, 5'9", 155, long hair. Caribbean, desert, mountains...at least once a month. Need in-shape, nonsmoking adventuress, 32-42, with time to split, laugh and love. Note/photo/phone. 4163✉

Sensuous, Slim, Gorgeous Female—50s, eclectic interests, seeks marvelous, high-end, educated, underloved man with soul, a void in his life. 4148 ✉ ☎

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dventurous Sailor—*Handsome surgeon,* 9-year-old Wasp with a passion for work nd play, never married - seeks a natural, eautiful, easygoing, fit, intelligent, exy professional female, 25-36, to share *good times and more. Friendship/soul* nate. Let's go for a sail in NY Harbor!! Note/photo/phone. 4197 ✉

Pretty, Slim—36-year-old, Ivy-educated rofessional, Jewish, warm, witty, charmng and fun, with many interests. Tell ne about yourself. Note/photo. 4190 ✉

Am I Dreaming?—Handsome, dynamic, varmhearted man with great sense of umor seeks one beautiful woman, 30-40, or a lifelong loving relationship. 4209✉☎

Extremely Attractive—Financially ndependent LI businesswoman, 41, slim, 5'9", seeks male counterpart, 6' plus, 42-55. Note/photo. 4113 ✉ ☎

Stunning, Sylph-Like Siren—Actress/anchorwoman/teacher, long-legged, green-eyed with long blond tresses, seeks professional gentleman, 40s-50s, with a social conscience, to experience culture, the in- and outdoors, ideas. 4164 ✉ ☎

Seeking Nice Guy—Who's going to stay that way, for shapely white female (younger Barbara Eden look), traditional values (Jewish - nonreligious), have own businesses, adventurous, energetic, humorous, romantic and sensitive. Love the city, country, boating, theater, horses, antiquing, trap shooting, ballroom and western dancing, and fireplaces. Live in NY area. Please be single white male, 52-65, 5'10" or taller, healthy, caring, sharing, sense of humor, sincere, optimistic, monogamous, financially secure. Bald or beard okay. No rotten teeth please. NY/CT/NJ okay. Photo/number. 4072✉

Very Special Korean Lady—Seeking fit, adventurous, athletic, educated, white or Asian male, 43 plus, financially solid, unattached, to share a stylish life. 4220 ✉ ☎

Hike With Me—Beautiful, well-educated, successful Wall Street executive, 47, 5'5", 110, seeks man for mountain trails, the arts and a loving relationship. 3799 ✉

Wealthy, Handsome, Healthy—White, 50-year-old MD, 170 lbs, 6'2", male, seeks Asian female, taller than 5'9", less than 120 lbs, 20-30 years old, educated, nonsmoker. Note/photo. 4193✉

Brunettes Do It—Let's fall in love. This very sexy, sassy and smart Jewish female, 35, wants to. Seeks sexy, very successful man who loves cuisine, music and the good life. No cats. Photo a must. 4160 ✉

Best Friend/Lovers—I'm 52, vivacious, independent, secure, fit, pretty, Jewish, with wit, warmth and class. Are you the perfect man for me? 4088 ✉☎

Physically Fit Male, 33—MA degree, successful, good sense of humor. Enjoys music, movies, Yankees. Seeks intelligent, caring, fun, petite, slim female, 26-35, for friendship and romance. 4110 ✉

Guy, 46—Smart/creative, seeks European woman, 28-44. POB 843, NYC 10163

Vibrant Asian Beauty—Professional... Seeks successful man, 50-60. 4133 ✉☎

Blossoming At Mid Life—Lovely, lively, literate, lighthearted lover of life seeks man for all seasons with soul of a poet. 4177 ✉

I Want Kids (Several)—I'm 5'11", 175, professional, adventurous, divorced (no kids). Seek educated woman (30-35), child-free but crazy about having children. Photo a must. 4151 ✉

Extremely Pretty Jewish Woman—Living in NYC, involved in own business, music, etc... Would like to meet attractive man (self-employed), 48-58, for fun, friendship/romance. 4087 ✉☎

Tall, Handsome Professional—6'2", 200 lbs, Caucasian - with the soul of a poet, the touch of an artist, the mind of a businessman-philosopher. Financially comfortable. Seeks tall, slim, curvaceous soulmate as life companion. Bright, pretty, good values, supportive. My passions: art, dancing (will teach), physical fitness. A cornucopia of pleasures and satisfactions awaits a very attractive, tall woman, 26-40. Photo/phone. 4225 ✉

Pretty, Giving, Affectionate—Woman, early 50s, well-educated, creative, many interests, seeks sensitive, cultured, successful man, 50-65, with desire for loving and lasting relationship. Photo. 4106 ✉

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Let's Play Tennis!—This pretty/nice Park Avenue Miss desires a partner who's Jewish, 48ish and ticklish. 4123 ✉ ☎

Lovely Dancer, 33—Seeks male, 30s, unafraid of commitment. Humor, compassion important. Photo, please. 4135✉

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Shall We Dance? Wanted:—Ballroom leading man. 4158 ✉

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40, Attractive, Warm African—Seeks single white male for husband, for mutual love and caring. Note/photo. 4145 ✉

Lovely Lady—Pretty, slim, highly educated, witty blond on quest for 37-47, tall, athletic male with integrity, drive, kindness. Live and work in CT. 4143 ✉

Single, Professional Hispanic Male—33, 5'10", 190, seeks single female, 23-37, with great personality and sense of humor. Photo. 4104 ✉ ☎

Yes, Indeedy—I want to be your sweetie. Beautiful blond (29) with a body that will knock you out, yet a very good girl. Interested? Respond if you are intelligent, successful, Jewish, 29-36 and searching for a very special girl. 4137 ✉

Partners For Life—Amiable, down-to-earth Jewish professional, 44, 6'3", looking for his special female counterpart to share and enjoy music, travel, fitness-related activities...and a relationship with a future. Photo appreciated. 4146 ✉ ☎

Very Attractive—Slim, intelligent, professional, workaholic European woman who loves golf, the beach, skiing, cooking, dining out, theater, film, music and more ...seeks refined, handsome, financially secure, single white male, 5'10" plus, 45-55, with similar interests, for a long-term relationship. Photo/phone, please. 4115 ✉

Real Estate Executive—Jewish, 30+ male seeks attractive, sensitive, caring female to share a wonderful meaningful life. Sense of humor and joie de vivre... Is that you? POB 617, NY 10101

A Good Man—Single, tall, chocolate, handsome African-American professional, 44, fit, athletic, nonsmoker - loves biking, sports, theater, museums and galleries, is romantic and serious about family and you: a 33-38, attractive, slim, fit, charming and classy lady of similar tastes and interests, for a possible forever. Nonsmoker please. Phone/photo/note. 4175 ✉ ☎

30-Something Professional—Single Latina looking for 30-45 male. I am progressive-minded, articulate, playful, affectionate, romantic, spiritual, with diverse interests. I'm looking for same - marriage-minded, nonsmoker, no drugs. Letter/photo/phone. 4152 ✉ ☎

Beautiful, Energetic, Adventurous—Latin MD, 38, looking for a white, attractive, fit professional male, 6', 33-42, honest, thoughtful, spontaneous, for long-term relationship. Photo/note. 4176 ✉

Nice-Looking Man—Professional, warm, youthful, trim, 5'10", 57 - seeks a down-to-earth, stimulating, slender woman for friendship and romance. I love the arts, music, films, travel...or just a good conversation. Photo, please. 4093 ✉

Handsome, Globe-Trotting Executive—Mid 40s, 5'11", slim, full dark hair, sincere and never-married. Enjoys CT in summer and NYC anytime - fine dining, opera, the ballet and Central Park. Seeks long-term commitment with professional, attractive and refined woman who is also playful and adventurous. 4198 ✉ ☎

Always A Bridesmaid, Never A Bride—Single Jewish female, 26, spontaneous, athletic, caring, sweet and honest. Looking for a serious-minded man who is fit, loyal, caring, loves to travel, dining, the movies, theater and all things life has to offer. P.S. I would rather throw the bouquet than catch it. Note/photo. 3783 ✉

Witty, Fit And Honest—Seeks thin, vibrant woman with sense of humor. I'm 38, 5'10", baggage-free, attractive, successful. You are intelligent, fun-loving and focused. Pretty eyes and smile a plus. Photo/phone a must. 4161 ✉

Nothing But The Best!—Looking for a best friend to share life, love, fun, travel with my stunning, passionate, fit mom. She's a beautiful package - a former model who enjoys NY/FL lifestyle. Are you a sincere, romantic, nonsmoking great guy, 55-70? How about a July date in the Hamptons? Note/photo/phone, please (will exchange). Believe me, you won't be disappointed! 4124 ✉ ☎

Down-To-Earth—Warm, slender, curvy, successful artist/photographer/professor, very funny, Jewish, young 50s - looks 40s. Seeks smart man with easy sense of humor, good talker with big heart, who loves his work. 4216 ✉ ☎

Jewish Prince, 1958—Seeks his princess to share joy and happiness. 4221 ✉

Guys - Just Do It!—Write or call if yo have the most important qualities (yo know what they are). Me: Jewish woma 35, petite, successful, pretty and happ with great sense of humor. 4204 ✉ ☎

Classical Music Lover—"Model pretty" Italian descent, Manhattanite - enjoys fil conversation, opera and theater. Searchin for male over 55 for commitment. Intelligent blue-collar or professional. 4229 ✉☎

Cobblestone Girl—37, Jewish, ver attractive, refined, fun, sexy, intriguin tons of style, creative and kind. Passion are music, theater, comfort, travel, sun friendship and honesty. Looking for mate: open, healthy mind, strong, creativ warm, fun, kind, sophisticated taste, wit style, success and tremendous looks. MD Note/photos a must. 4107 ✉

Golf And Life Partner Sought—Fo this athletic, Ivy-educated, handsome successful attorney. I'm a very young 40 active, sensuous, warm, with a great sens of humor, and a nonsmoker. But enoug about me - because you're the one who' very special. You're slender/shapely, enjo bookstores more than bars, sports mor than fashion, and are naturally pretty mor than glamorous. You're not materialistic other than being the owner of excess intelligence and a sardonic wit. As for age I've dated much younger to much older A good test is: if you can't understan why The Wonder Years brings tears t my eyes, you're probably too young; i you can't understand why Bugs Bunn makes me laugh, you're probably too old Letter/photo/phone. 4140 ✉

Femme To Femme—42, with style an class - tall, thin, attractive, irreverent Jewish, successful professional - seeks femme partner in NY, for tennis, travel, champagne, spontaneity and more 35-45. Note/photo a must/phone. 4224 ✉

Pretty And Sweet Asian—Early 30s attractive, educated, independent, affectionate, seeks sincere, upscale Caucasian man. Note/photo appreciated. 4194 ✉

Attractive, Successful Businessman—Looking to meet a white, nonsmoking 30-37, pretty, friendly, warm and caring woman for serious relationship. 4178 ✉☎

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s There A Single Dad—45 plus, who vants the perfect, pretty lady? 4118 ✉☎

sian Beauty—Seeks Christian white nan, successful professional, 40s-50s, for erious relationship. Note/photo.4218✉ ☎

Slim, Sensuous, Pretty Lawyer—ewish, 48, 5'5", lively. Hates eating, sleeping, traveling alone. Enjoys the arts, dancing, running, the beach and more. Seeks distinguished, sincere gentleman, CEO/professional, 45-65, for love, laughter and lasting relationship. 4136 ✉ ☎

Fun-Loving, Cotton Candy-Eating—Antique-hunting, photo-taking, music-listening, high-heel-shoe wearing, flip-flop toting, late-night dancing, book-reading, worldwide-traveling, 29-year-old girl looking for cute guy (29-35) who can flash a killer grin and knows where to find the ultimate matzoh ball soup. Snapshot and solid punchline delivery a must. 4168✉

We Won't Settle—You: exciting, very bright, pretty, trim, 40-plus woman/girl. Me: creative, successful, handsome executive, man/boy. Search ended? Photo, please. 4183 ✉ ☎

Tender Smile—Jewish male MD, beautiful blue eyes, 34, 5'7", artistic, athletic, seeks alluring Jewish female, 22-32, slim, passionate, intellectual equal. 4092 ✉

Stranger Than Paradise—Emotionally talkative, irreverent, adventurous, shy, long-haired liberal, PhD, 40, 5'10", fit, seeks slim, sexy, soulful womanchild for beach, stars, honesty, forever. 4217 ✉ ☎

Good-Looking (8-Plus)—Intelligent, successful 45-year-old entrepreneur who is down-to-earth, fit (5'10", 160 lbs) and possesses a good sense of humor, is yearning to fall deeply in love once again with a very special woman. She must be extremely attractive (a genuine 9-plus), *intelligent, loving, sensitive (no hard* edges), relatively fit, a nonsmoker, 34-44. If you are that special woman, please send me a very recent photo (mandatory) and a brief note telling me about yourself and what your passions are; I will respond in kind. 4156 ✉

Beautiful—5'6", 120 lbs, 30s, athletic, Ivy-educated, well-traveled, single *white female in NYC - seeks energetic*, cerebral, fun guy who is romantic and has a great sense of humor. 4171 ✉

Is There Anybody Out There—Who desires a warm friendship and deep connection? I am a 32-year-old, thin, athletic, down-to-earth, very cute Jewish professional female, ready for that special connection. If you are 30-something, *athletic, with boyish good looks, a suc*cessful professional, and prefer golf, tennis and quiet times with family and friends over the Hamptons scene, then I look forward to hearing from you. Nonsmoker, drug/disease-free. (212)/(914)/(203) only. Note/photo/phone required. 4195 ✉

If You Don't Take A Chance...—You don't stand a chance. Brainy, sincere, *elegant, very attractive* (40, 5'7"), very athletic (avid skier, tennis player, runner), well-traveled, cultured Jewish professional seeks very intelligent, optimistic, tactful, cosmopolitan, successful gentleman. Honesty, sincerity, kindness and sense of humor are important. 4122 ✉

High-Yield Girl—Seeks blue-chip guy for lifetime investment. Me: 36, Jewish, *beautiful MBA, many interests.* You: well-educated, enjoy great success, ready for love, marriage. Note/photo. 4202 ✉

Colorful Artist/Professor—Mid 40s, 5'5", long auburn hair, appealing, feminine, fit, world-traveled, animal/nature lover - seeks unconventional, cultured, stable, health-conscious man with emotional openness, integrity and wit. 4120✉☎

Lincoln Center—Instead of the Hamptons this summer? Pretty, spirited, youthful widow (Jewish), 5'3", slim, with a wonderful warm smile, beautiful green eyes, caring and a sense of humor, seeks male counterpart to share the arts, travel, ideas, friends and good times together. 58 plus. Photo/note/phone. 4150 ✉

Near, Far, Wherever You Are—This never-married Manhattan attorney, white Jewish man, 41, 5'10", 165 lbs, is hoping to meet you, special lady. I enjoy music, theater, Central Park, the beach and staying fit. If you share similar interests, are Jewish/under 37, have warmth and wit, elegance and exuberance, then you could need my heart and read my mind. Call or write. "Photo too!". 4191 ✉ ☎

Down-To-Earth Wall Street Gal—Seeks conservative, playful guy with wild mind and tender heart, for love, madness and more... (35-49 years old.) 4196 ✉

A Home To Flaunt Your Affluence—Gorgeous, thin, successful, cultured, loving, kind, sexy, young 48. Seeks a mature, worldly, fun-loving man to share my superlative Manhattan mansion. 4083✉

Tall, Slender, Sexy—Vital, verbal, active *and attractive female seeks white male*, 60-65. 4131 ✉

Handsome Jewish Physician—Seeks super-smart, exceptionally attractive lady (yet unpretentious), 35-45 years and a nonsmoker. Send photo. 4084 ✉

Jewish Guy, 43, Investor—Seeks cute, sweet, petite lady, 30-40. Photo. 4212 ✉☎

Jewish Male—43, kind, smart, funny, romantic, vulnerable - imperfect but working on himself - seeks emotionally open, voluptuous white female who enjoys sharing, dining out, movies, reading. 4141 ✉☎

Seeking NY Rose—Handsome MD, 35, *Jewish, Texas-born, new to NYC* - East 70s. Fun, fit, slim, loves kids, travel, etc. Seeks that one unique woman, beautiful inside/out. Bio/photo. 4117 ✉

Confident, Fun-Loving, Vital—Chicago resident, travel East Coast often. Suc*cessful entrepreneur, great-looking blond*, 62, fit, widow. Passions are: exotic travel, jazz, current events and NBA basketball. Seek well-to-do man, 60-70, who shares my passions and can afford to indulge. Please include recent photo. 4129 ✉

Mommy Wanted—Scientist/philanthropist. Father of marvelous grown children, wants to make more. You are highly intelligent and cultured, yet warmhearted and caring. If you write me, I'll expound on all my wonderful attributes and the goodies I can offer. Please write what you consider - and what you would expect me to consider - relevant and important about yourself. POB 597, Ansonia Station, NYC 10023

Yadda, Yadda, Yadda...—Single, neat and definitely straight...attractive, white Jewish professional male, 25, 5'8", in search for my Elaine, best friend, 21-28, to lead to the ultimate. Recent photo/note. 4096 ✉

Bright, Attractive—Jewish guy, 57, *never-married, seeks lady for friend*ship and whatever else may develop. Note/photo. 4097 ✉

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Very Handsome—Single, affluent, Jewish - tenured associate professor in NYC and stock-market investor - seeks bright professional lady wanting marriage and future family (MD, JD, PhD or similar type), 30-45. Will answer all e-mails. e-mail: SHARPGUY4U@AOL.com 4219 ✉ ☎

This Could Be Easy—I am looking to settle down with an attractive, intelligent, outgoing Jewish female, age 35-45. I'm a good-looking Jewish entertainment executive, about 5'10", age 46. If you would like to know more about me, let's talk. Send me a note/recent photo. *No smokers, please.* 4108 ✉

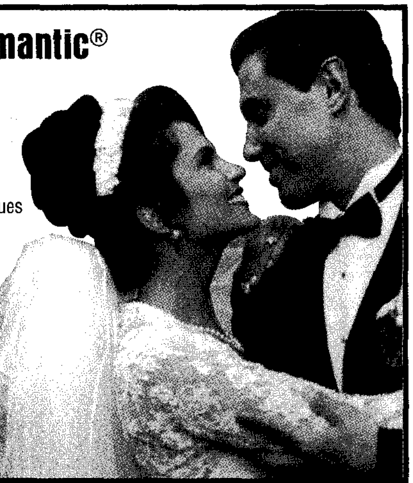
Over The Hamptons—Cute, professional, outgoing, fit Jewish female, 28, looking for attractive man, 28-35, with a sense of humor and a great fib about how we met. Note/photo/phone. 4166 ✉

South American Jewel—Catholic, spiritual, successful professional, 34, very attractive, size 4. Love to bike, ski, run, hike, swim, read. Enjoy music and the arts. Value family and friends. Seek white Christian male, 30-45, goal-oriented, suc*cessful professional with a zest for life*, same values and passions, for serious relationship and marriage. Photo/note. 4185✉

Sensitive And Romantic—Male, 35, very successful but always puts the right person first. Outgoing, energetic, excellent appearance - loves all sports but also likes spending quiet evenings at home. Creative, interesting, intense yet down-to-earth. Enjoys both right/left-brain activities. Seeks female, 20s-30s. Photo/note. 4226✉

Have Hugs, Will Travel—Inspired, offbeat, romantic Jewish male seeks passionate adventuress for magic, mirth *and moderate madness.* 4187 ✉

Flower-Sending—Anniversary-remembering, no-game-playing mensch, seeking best friend/lover for museums, travel, forever. CPU consultant, 40s, seeks slim, feminine nonsmoker, 30s. 4134✉☎



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Style And Substance—Pretty, slim, shapely Jewish blond with smarts, savvy and spirit, seeks bright, playful man, nonsmoker, 48-54, with good looks, great lifestyle, abounding wanderlust. 4081 ✉ ☎

Sophisticated Divorced Man—Who you won't expect to write, has. Great looks, super personality and tremendous integrity (38), seeks similar qualities in a female. Brief note/photo a must. 4203 ✉ ☎

Romantic, Handsome CEO—45, 6', seeks lady, 30-47, with beauty, brains and a warm heart. Photo, please. 4105 ✉

Beautiful Chinese Lady—Fit, tall, 36, seeks marriage-minded white male. 4157✉

Handsome, Boyish Man—31, seeks a guy with a big heart and a sexy smile. I am culturally broad-minded, accomplished in career and looking for an equally together companion. Photo, please. 4109 ✉ ☎

Petite, Beautiful Sharon Stone—Looking for my Phil Bronstein without the 'stache. 39, 5'2", 100 lbs, long blond, gorgeous green, successful, athletic professional. I am the specialist and will captivate all your basic instincts. Interested in meeting a very handsome, successful, 5'10"-plus, physically fit Jewish gentleman, 35-40, with a great sense of humor. Please send note and photo. 4207 ✉ ☎

Sensuous, Sincere, Sophisticated—Very attractive former model with MA degree, 5'7", slender, blue-eyed blond (and bright, too) with good sense of humor. Witty and warm, successful Jewish career woman with eclectic interests, late 50s, seeks professional gentleman of quality, for friendship and more. 4080 ✉☎

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Bright-Eyed Brunette—Slim LI resident, 43, pretty, with lots of personality, enjoys the arts, exercise, fine dining and interesting conversation. Seeking "happily ever after" with intelligent man who is warmhearted, sincere and friendly, nonsmoker. 4180 ✉ ☎

Romantic Man—Extremely affectionate and loving, with a great sense of humor. I'm 46, 6', 175, love beach and boat. Seek younger, adventurous, fun-loving, sweet cutie-pie to share sunsets and sunrises, cruising the ocean. Successful blue-collar business owner, healthy lifestyle, athletic body, cute face, tan bald head, caring heart, marriage-minded. Enjoy sports, running, tennis, golf, dining, dancing. Please, photo a must. 4172 ✉ ☎

Blue-Eyed NJ Esq.—With great smile, turning 38 - seeks cultured, curvaceous, classy Jewish woman, 30-35, for fun, romance... Photo/note. 4125 ✉

Energetic, Fun—Female marketing exec, 37, who's too busy to meet that special someone, seeks male, 37-42, to share long walks, theater, dining out (or in - I'm a great cook). Hope you like travel, tennis, the beach and are family-oriented. 4114 ✉

Fascinating, Passionate Brunette—Young 50. Stylish, athletic, spirited, successful professional. Seeks worldly, intellectually alive, warm man. 4184 ✉

Sexy Hair—Cute, fit, 30s, seeks elegant, loving, caring woman. 4159 ✉ ☎

Blue-Eyed Girl Next-Door—Who loves city sophistication and country simplicity. Let's explore them together; we may find much laughter, love on the way! I'm 29, 5'3", slim, a pretty professional. Want very witty, fit, sharp, open guy. Photo. 4100 ✉

Well-Bred, Pretty MD—White, 37, 5'5", 105, sexy shape, traditional values, no kids, glamorous, warm. Seeks well-educated, well-bred, attractive, kind white man, 30s-40s, for a monogamous relationship. Photo/fax. 4142 ✉

Tall, Handsome, Trim—Secure, seeks slender, classy lady, 50s. Photo. 4155 ✉

Live, Love, Laugh—Jewish Prince Charming seeks his Cinderella to share all that life and NYC has to offer. 4188 ✉

Attractive, Successful Artist—Early 50s (looks 30s!), looking for compatible, creative, sophisticated professional woman in her 30s. Must be fit, fun, passionate, unconventional, nonsmoker, and love to travel. Photo a must. 4139 ✉ ☎

Gentleman, Teacher—To begin a new chapter, young 63, seeks attractive, interesting young lady, late 30s, perhaps to start a family. 4153 ✉

Individualist—White male, 38, 5'8", nonreligious, trim, attractive, intelligent, passionate, creative, articulate, honest, considerate, sincere, stable, humorous, fun; varied and intense interests and values; loves New York City. Seeks pretty, compatible female, any nationality. Photo, please. 4112 ✉

Manhattan MD—47, 5'10" 185. Interests are travel, the arts, restaurants. Seeks very attractive lady nonsmoker. Great legs a plus. Note/photo/phone. 4174 ✉

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A WRITTEN RESPONSE
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Expansive Heart And Mind—Is how I think of my friend. Forging new territory in medical science leaves him inadequate time to pursue wife and progeny. Jewish and highly successful, he would be compatible with a petite, intelligent and witty woman, early-mid 30s. Please send a photo with your reply. This could change both of your lives. 4127 ✉

Witty Wasp—65, educated, articulate, good-looking, healthy, stable man - seeks a woman with the same qualities. Note/photo, please. 4162 ✉

Vibrant, Voluptuous Woman—Architect, chef, artist, traveler, early 40s, with her own life, wants to share it with a man of spirit and integrity. 4199 ✉

Pretty Woman—38, (212), 5'6 1/2", slender, smart, outgoing and warm, giving, with successful career, diverse passions and a happy life. You're a fit Jewish male who is sharp, upbeat, easy-going, open and successful yet unpretentious, with a warm heart and interesting life that needs to be shared. Note/phone/photo - will gladly exchange. 4182 ✉ ☎

Beautiful, Vivacious, Redheaded—Licensed massage therapist/psychoanalyst-in-training, 33, 5'7", Jewish, seeks handsome, successful and sweet, nonsmoking Renaissance man to share life's pleasures with, including marriage and children. Note/photo, please. 4189✉

Handsome, Successful, Intellectual—Considerate, health-conscious, independent computer consultant and software developer, 42, 5'11". I enjoy working out, yoga, meditation, music, movies, bicycling, long walks, vegetarian dining and holistic health. Looking for an attractive, intelligent and athletic woman, 30-38, who is happy and excited about her life and wants the right man to share it with. Note and photo appreciated. 4200 ✉

Seeking Playmate—For me and my adorable little girl - 5. Handsome CEO, 35, Jewish, widower, slim, fit, fun, seeks that one beautiful partner. Photo? 4116✉

Upper East Sider—Blond, slim, very pretty, elegant, kind, witty, Jewish - seeks very intelligent, humorous, attractive man for happily ever after, 39-51. 4222 ✉ ☎

Gay White Male—60s but young in appearance and attitude. Attractive, dynamic executive, fully involved in career, travel, vacations, good food and entertainment. Seeking physically fit, attractive male in late 30s-40s who possesses a good sense of humor, enthusiasm for life and who is in search of a loving, wholesome relationship. Please send recent photo and letter. 4099 ✉

Loving, Cultured, Pretty Woman—Seeks loving, cultured man, 70-80. Westchester. 4095 ✉

NYMessage

Happy 4th Anniversary ANTHONY!!!—We've accomplished more than we dreamed in such a short time. I wouldn't want to share it with anyone else but you! Thank you for the best four years of my life! *What's for dinner? Your Frisky Bisky,* xoxo TRISH xoxo

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Manhattan Lady—Hetero, seeking *other women, 55-65, to enjoy life's* good stuff. 4192 ✉

WHO HATES CHASE MANHATTAN? Unexplained ATM withdrawals, nonresponsive bank officers/employers/executives. **Write: 4230** ✉

Tennis Is Our First Date—Very pretty blond, single Jewish female, looking for love in the right place. Note/photo. 4130✉

Fun, Vivacious—Italian-American woman, 5'8", very attractive, with big brown eyes, in the arts. Looking to meet a tall, successful, adventurous guy with a great sense of humor, 33-42. Love travel, good food and the outdoors. Nonsmoker. Letter/photo. 4223 ✉

Single Male, 43—Sensitive, intelligent, emotionally mature, great sense of *humor, seeking a woman with similar* qualities. 4098 ✉

Seeking A Sentimental Lady—30, 6'2", Catholic white male seeks Catholic white female, 35-40, for long-term relationship. Note/photo. POB 1389, Gracie Station, NY, NY 10018

Lively, Perceptive Manhattan Man—56, 5'11", 155, blue/brown, fit, liberal, seeks woman 40-56, for mutual caring, sharing, intimacy and committed relationship. Interests include: hiking/biking, excursions, zoo/aquarium, discovery/history, museums. Letter/photo. 4167 ✉

Handsome, Warm Forest Hills Male—Professional, 52, 5'10", 170 lbs, in great shape, down-to-earth, fun - into sports/tennis, old Stones/Sade, dinner and dancing. Seeks right woman. Photo/note/phone, please. 4128 ✉

Censored Renaissance—TV *news guest,* photojournalist, ecologist, engineer, ex-paratrooper, funny 6' gadfly, mover of not mere mountains, but man to move himself. You: intellectual, compassionate, elegant Jewess. POB 2907, 1501 Bway, NY 10036

Successful Businessman—5'10", muscular, very good-looking, late 40s, outdoor-type, busy active lifestyle, seeks Christian mom, 33-40, slim, buxom, exceptionally good-looking - someone I can spoil with TLC, financial security and a committed relationship. NJ resident preferred. Note/photo, please. 4208 ✉

North Shore Beauty Seeks "Sail" Mate—Ad exec, multifaceted, looking for Jewish yachtsman (40-60). Let's navigate to calm waters and enjoy the sunset. 4111 ✉ ☎

Are You Easy To Love?—Safe to adore, *petite/thin, in your 40s? If that's you,* this financially secure Jewish entrepreneur, living in the fashionable Southwest, would like to share his abundance with you. Please submit photo if interested in long-term relationship. 4119 ✉

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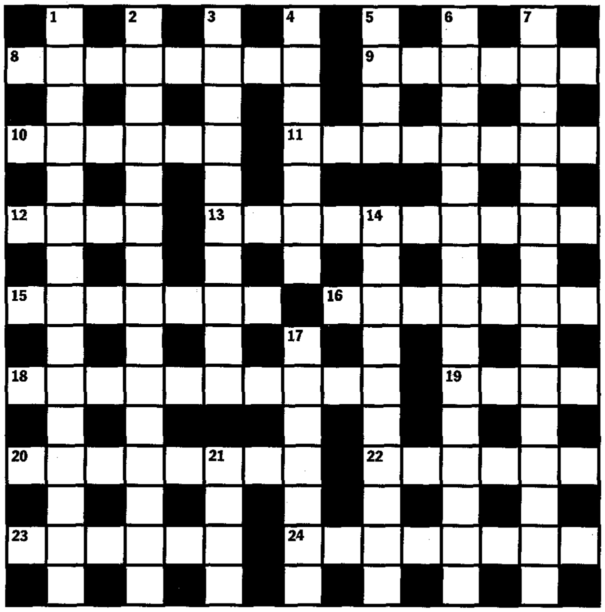
The 'Guardian' Crossword

ACROSS
8 Upper class removed from file improperly lent to petty ruler. (8)
9 Austrian composer: if I substitute the previous letter, Norman writer. (6)
10 Leading fixer. (6)
11,12 Poem first goes to hell and only returns in one piece. (8,4)
13 Treat a vice differently to get going again. (10)
15 An author of 6 in no hurry. (7)
16 A musical group on leave. (7)
18 Plant (like Chopin?) giving (after writing) ammunition to small boy. (10)
19 A lot of current tents. (4)
20 African to tear off into Ireland. (8)
22 Traveller finds gold, returning with a lot. (6)
23 Be next to a Democrat and become a member. (6)
24 Supplier of perfume for English duke and Mrs. Turner. (4-4)

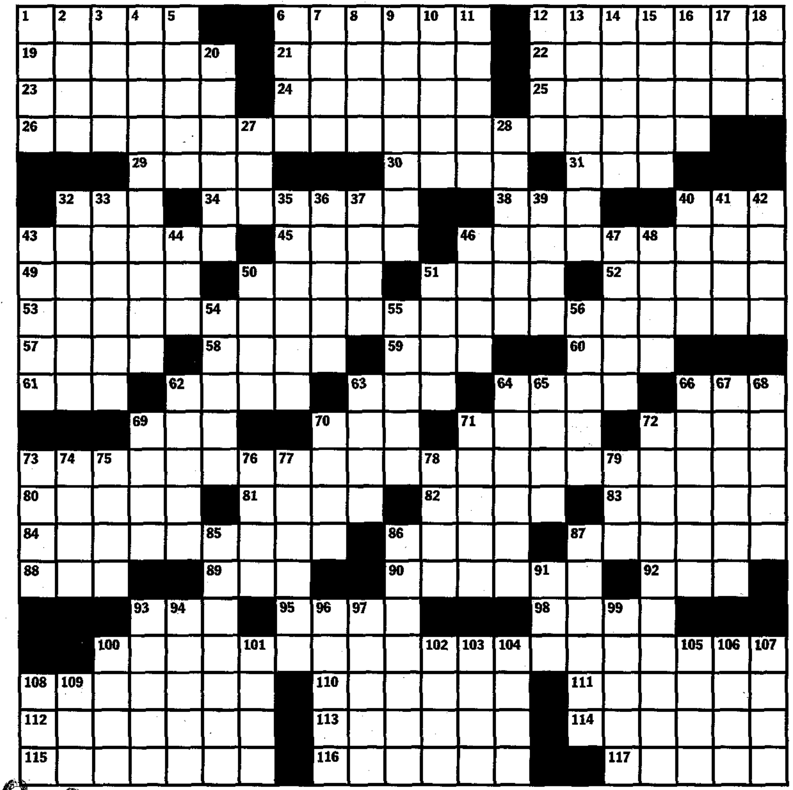


DOWN
1 After a little cake, Miss Dunstable is Patience or nobody. (9-1,5)
2 Never still trying to achieve it mechanically? (9,6)
3 Moving quite fast? Everyone with a wader on has to. (10)
4 Turning out unfinished instrument, too good to be true. (7)
5 He has a rule: he takes up ancient poetry. (4)
6 Single climber to arrive in a whirl after Thursday, which ends with 11. (3,6,6)
7 Forces entertainers playing Timon lay about before the Queen, a pedlar of thrills. (9-6)
14 Banned batsman's a mind to be impressed. (6,4)
17 Sound set—give me a bell. (7)
21 The eagle of the lough. (4)

'No Class': 'Cue' Crossword • By Maura B. Jacobson

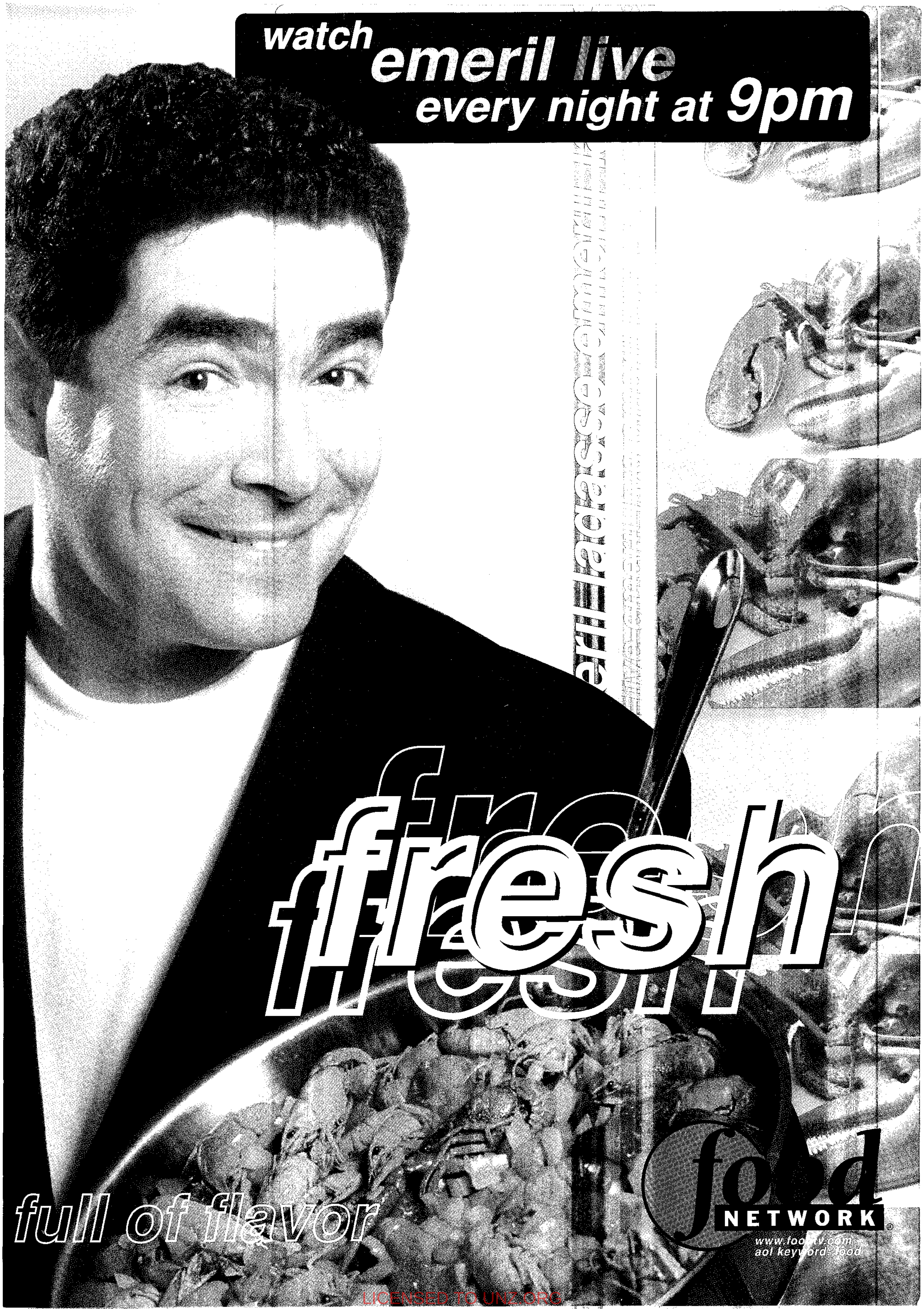
ACROSS
1 Needs liniment
6 Dotes on
12 Vision-related
19 Have the shakes
21 Unsparing
22 Wheat storehouse
23 Till now
24 Place for a small tempest
25 Lets up on
26 Start of a verse
29 Stalin's hometown
30 —— majesté
31 Tonsillitis dept.
32 —— long (soon)
34 Martini tidbits
38 Middle of some German names
40 Paul's "Exodus" role
43 Gives the third degree
45 Shopper's bonanza
46 Twisted out of shape
49 "The jewel in the crown"
50 Kind of weevil
51 Club assessments
52 Pertaining to birth
53 More of the verse
57 Serf's acquaintance
58 "Shane" star
59 Ram's mate
60 Cock-and-bull story
61 Good silver: abbr.
62 Look steadily
63 Outfielder's catch
64 Indistinct sight
66 Author LeShan
69 New Jersey cape
70 Fifth note
71 Expensive
72 Tomahawks
73 More of the verse
80 How to sing with Mitch
81 Shipshape
82 Operatic prince
83 Kukla's colleague
84 Acting the pest
86 Styptic substance
87 Pep pills
88 Football receiver
89 Ancient Tokyo
90 Echo what is said
92 Avail oneself of
93 Anatomical pouch
95 Diplomat's forte
98 Henry VIII's last Catherine
100 End of the verse
108 Depart from the norm
110 Go —— (deteriorate)
111 Famed Harlem theater
112 Gave off
113 Menu listing
114 More meddlesome
115 Be the owner
116 Lays new turf
117 Feel intuitively

DOWN
1 Spumante city
2 Vittles
3 Partner of seek
4 Longfellow heroine
5 Fistfight
6 Pet of whodunits
7 Extending far down
8 White House Office
9 Drive back
10 Eaten away
11 Adam's third son, et al.
12 Grimm villain
13 In attendance
14 Claw
15 Motionless
16 Quitter's word
17 Jackie's "Honey-mooners" crony
18 Ghent's river
20 Braking rockets
27 Tanker's cargo
28 Critique
32 "Marty" actor
33 In the saddle
35 Tristan's love
36 Based on evidence
37 Angled annexes
39 Greek peak
40 Aleutian outpost
41 Not imaginary
42 Run in neutral
43 Ridiculing remarks
44 Jet-flyer's hangover
46 Ranch vacationer
47 TV-studio sign
48 Steak order
50 Husband of Ruth
51 Like a dawn lawn
54 Broadway presentations
55 Greeting to Dolly
56 Drink noisily
62 Pressure-measuring device
63 Ruler's length
64 Turn into
65 One of Garland's "Oz" buddies
66 Banishes
67 Covet
68 Hearth debris
69 Chinese dynasty
70 Bambi, eventually
71 Disinterred
72 Serviceable in many ways
73 "Toyland" visitor
74 —— Bator, Mongolia
75 Lincoln in-law
76 Bagnold or Haupt
77 Signify
78 Odometer unit
79 Alley of the comics
85 Performs a poem
86 Gallery contributors
87 Provo dweller
91 Quick to learn
93 Tizzies
94 "—— which will live in infamy": F.D.R.
96 Do tailoring
97 Genetic duplicate
99 Reclaimed cars, for short
100 Hertz competitor
101 T-men
102 Galba's predecessor
103 —— off (irked)
104 Keats forms
105 Lena of films
106 Aficionados' shouts
107 Folk history
108 Bankbook abbr.
109 Comedian Philips



950 68

Solutions to last week's puzzles appear on page 160.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